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CHANDA

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BHANJA DYNASTY OF MAYURBHANJ AND THEIR ANCIENT CAPITAL

I

Extract from the Annual Report of the Archæological Survey of India, 1922-1923, pp. 124-128.

At the request of the Maharaja Purna Chandra Bhanja Dev of Mayurbhanj that arrangements should be made for the exploration of sites of Archæological interest in his State, Sir John Marshall deputed Mr. Ramaprasad Chanda to visit the ancient sites of Mayurbhanj and submit a report on the prospects of Archæological exploration there. Mr. Chanda's report is as follows :—

"I proceeded to Mayurbhanj in the middle of November and visited some of the more important sites in the course of a week's tour. As the photographer of the Archæological Section was then ill, Mr. Percy Brown, Principal of the Government School of Art and Officer-in-charge of the Art Section of the Indian Museum, rendered timely assistance by kindly lending the services of his photographer, Munshi Sher Muhammad. During my short tour in the State the Mayurbhanj Darbar very courteously afforded all possible facilities for the work and deputed two officers, Mr. Kamakhya Prasad Bose, a keen student of Mayurbhanj Archæology, and Pandit Tarakesvar Gangooly to act as my guides.

Besides Baripada, the capital of the State, we visited Haripur, Māntri, Barsai and Khiching.

"Mayurbhanj is the largest in area (4,243 square miles) and the most populous of the twenty-four Garhjat States of Orissa. It is the northernmost of the States and is partly bounded on the east and the north by the Midnapur District in Bengal. The Chief of Mayurbhanj owns a big zemindary in Parganah Nayabasān, in the Midnapur District. The proximity of the State to Bengal explains the strong influence exercised by the styles of architecture that prevailed in Bengal in succession over the architecture of Mayurbhanj. The ruling family which bears the title of *Bhanja* and has the peacock for its emblem is probably one of the oldest now surviving in India. The official history of the origin of the family is thus summed up in the Gazetteer of the Feudatory States of Orissa :—

" 'According to tradition the Mayurbhanj State was founded some 1,300 years ago by one Jai Singh, who was a relative of the Raja of Jaipur in Rajputana.'*

"The present town of Jaipur in Rajputana was founded by Raja Sawai Jay Singh II who ruled from A. D. 1693 to 1743. So the Raja of Jaipur mentioned here must be taken in the sense of the Rajput clan (*Kachhawa* or *Kachchhapaghāta*) to which the present ruling family of Jaipur belongs. A different tradition

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* L. E. B. Cobden-Ramsay, *Bengal Gazetteers, Feudatory State of Orissa*, Calcutta, 1910, p. 239.

was given currency in the earlier part of the 19th century in connection with the origin of the ruling houses of two of the Southern States, Baud and Daspalla, and of the now extinct Gumsar State who claim kinship with the chief of Mayurbhanj. In James Prinsep's paper on the *Inscription on a copper-plate grant from Gumsar* published in the *Journal of the Asiatic Society of Bengal* (Vol. VI, 1837, pp. 665-671), in a note by Lieutenant Kittoe it is said that 'The *Bhanja* Rajas are branches of the *Moharbanji* family who again claim descent from the royal house of *Chitor*. They are of the *Suryabansi* tribe of Rajputs.' Such traditions cannot be accepted as genuine unless corroborated by independent contemporary evidence. The copper-plate grants dating at the latest from the 11th and 12th centuries A.D. discovered in Mayurbhanj, Baud, Daspalla and Gumsar bear witness to the existence of two different dynasties with the peculiar title *Bhanja*, one in the north at *Khijjinga*, and the other in the south in the *Khinjali* or *Ubhaya-Khinjali Mandala* of which Vanjulvaka was the capital.* In the grants of the Bhanjas of *Khijjinga* it is said that the founder of the family, Bīrabhadra called Ādibhanja, 'the first Bhanja', came out of the egg of a peahen by breaking it and was brought up

* For the grants of the Bhanjas of Khijjinga see *Journal of the Asiatic Society of Bengal*, Vol. XL, Part I, pp. 161-169; *Journal of the Bihar and Orissa Research Society*, Vol. IV, 1918, pp. 172-177. For the grants of the Bhanja chiefs of the south see *Journal of the Asiatic Society of Bengal*, Vol. VI, pp. 665-671; *Epigraphia Indica*, Vol. IX, p. 275; Vol. XI, p. 99; Vol. XII, p. 323 and 326: *Journal of the Bihar and Orissa Research Society*, Vol. II, p. 173; Vol. VI, p. 269 and 276.

by Rishi Vasishtha, *Khijjinga* being the modern Khiching, the ancient capital of Mayurbhanj. The miraculously born Bīrabhadra of course became attached to the Brahmanic Gotra of his foster-father Vasishtha. The ruling family of Mayurbhanj and the allied families of Keonjhar and Kanika are attached to the Brahmanic Gotra of Vasishtha. In the grants of the southern Bhanjas of *Khinjali* the family is simply styled *andajah* 'egg-born', and nothing is said of the peahen or Vasishtha. As a matter of fact, the ruling families of Baud, Daspalla and Gumsar are connected not with the Brahmanic Gotra of Vasishtha, but with that of Kasyapa.†

"In this note we are concerned with the Bhanjas of the north, particularly with the ruling family of Mayurbhanj. In the grants of the Bhanjas of *Khijjinga* referred to above we meet with four generations of Bhanja Rajas who probably flourished in the 11th and 12th centuries. In the line of the miraculously born and probably mythical Birabhadra Adibhanja was born Kottabhanja who is described as 'a fire to the forest of (his) foes.' Kottabhanja's son was Digbhanja, 'whose feet were worshipped by hundreds of vassal kings, who placed his own feet on the head of the greatest of kings.' Digbhanja was succeeded by his son Ranabhanja 'who lived at *Khijjingakotta*,'

† I am indebted to Babu Basudeo Misra, Superintendent of the Baud State and Babu Bhabagrahi Biswal, Superintendent of the Daspalla State, for the Gotra of the ruling houses of these States.

and 'whose sins were destroyed by the worship of Hara (Siva)'. Ranabhanja's successor was his son Rajabhanja who also was a worshipper of Siva. In the genealogy of the present ruling family Ādibhanja is represented as the son of the Rajput pilgrim Jai Singh from Jaipur, but Kottabhanja, Dighbhanja, Ranabhanja and Rajabhanja find no mention. But in spite of these omissions, the origin of the present ruling family of Mayurbhanj may with good reason be traced to the old *Bhanja* family of *Khijjīnga*. The title *Bhanja* and the identity of the Brahmanic Gotra (Vasishtha) indicate such origin. The horoscopes of Brahman inhabitants of Mayurbhanj often begin with a reference to the ruling chief. In one of the horoscopes (brought to my notice by Pandit Tarakesvara Gangooly who got them from Babu Paramananda Acharya B. SC., an inhabitant of Mayurbhanj State,) of the time of Maharaja Jadunath Bhanja (the great-grand-father of the present chief), he is called the lord of the happy realm of Brāhmanghāti, 'a descendant of the solar race,' 'brought up by the great sage Vasishtha,' and 'is the protector of cows and Brahmans through the kindness of Kinchakesvarī.' In another horoscope of the time of Maharaja Krishnachandra Bhanja (the grand-father of the present chief) he is described as descended from a family born of the egg of the peahen. Whatever the historical value of the legends relating to the origin of the family may be,

these horoscopes show that genuine local tradition connected the present ruling family of Mayurbhanj with the ancient Bhanja family of Khijjinga mentioned in the copper-plate grants.

"Among the sites of Mayurbhanj visited by me in my short tour, Haripur, Māntri and Barsai have already been described by Mr. Nagendra Nath Vasu in his *Archæological Survey of Mayurbhanj*, Volume I. But Khiching far surpasses all these sites in antiquity and importance, and so a short account of the ruins of Khiching may be given here. The site was visited by Lieutenant Tickell before 1840 (Appendix II) and by Cunningham's Assistant, Mr. J. D. M. Belgar, between 1874 and 1876, and is described under the name Kichang in Cunningham's Report, Volume XIII, pages 74-75. (Appendix 1). There are ruins of two fortified palaces at Khiching. The more extensive one on the river Khairbhandan is now known as Virātgarh, and the other Kichakgarh after well known characters in the Mahabharata. But the chief centres of interest at Khiching, both to pilgrims from the neighbouring districts and to archæologists, are the temples and sculptures within the Thakurani's compound. The Thakurani or the 'goddess' also called *Kinchakesvari*, who is the family deity of the ruling chief, is represented by an image of Chamunda in three pieces now installed in a small plain brick-built shrine on a mound in the centre of the compound. But the

image still rests on evidently the original pedestal around which stood the old temple.

"In front of the shrine of the Thakurani on the same mound stands the *Khandiya Deul* or ' unfinished temple ' (Plate I). The four walls of the square cella are nearly complete. They are built with materials of older temples. The work was probably abandoned before the building of the *sikhara* or *manjeri* could be taken in hand. The decoration on the door lintel and the door jambs, the scroll work and the figures of Ganga and Yamuna are perfect in finish, and against the background of the plain wall appear exquisitely beautiful (Pl. II, *a*).

"Around the *Khandiya Deul*, under a shed near the mound and on both sides of the road to the compound lie scattered a very large number of images and sculptures (Plate III). In Plate II *b*, are reproduced two images of the sun-god belonging to this collection, one of which is seated. The faces of most of the images are in good preservation, but the bodies are broken. All sects including Buddhist and Jain are represented in the collection. The peculiar scroll decoration or absence of decoration of the back slab, and the careful finish even of the lower half of the figures, reveal the existence of a local school of sculpture that grew up in isolation.

"The Thakurani's compound was originally surrounded by a brick wall of which traces are still visible,

Within the compound beside the mound on which stand the small shrine of Thakurani and the *Khandiya Deul*, sites of three other temples marked by sculptures and building stones are still pointed out, *viz.*, Dhavalesvar Mahadeva, Jatesvar Mahadeva and Siddhesvar Mahadeva.

"But one temple within the compound, that of Chandrasekhara, is still standing (Pl. IV, *a*). The plinth (*kati*) and the walls (*bhitti*) of the cella (*garbha*) are almost intact. Of the *sikhara* (spire) only the *amalasāra* (finial) has fallen down. The decorations of the lintel and the jambs of the doorway and the figures of the door-keepers, Chanda and Prachanda, are well-finished (Pl. IV, *b*). This temple is now out of plumb and inclines backward. One very peculiar feature about this and other temples of Khiching is the absence of any *Mukhamandapa* or porch. This feature shows that the architecture of Khiching stands apart from the great Orissa group of temples and is more closely related to the style of Bengal.

"Outside the compound of the Thakurani there were a good many temples. Ruins of two of these, *Itamandia* or 'the Brick Hall' and *Kutāi Tundi* deserve notice. The mound at the site of *Itamandia* still hides the remains of a brick temple. Early in 1908 Mr. Kamakhyaprasad Bose found here an inscribed image of Marichi (Pl. V, *a*) and a small inscribed image of Avalokitesvara, and dug out a big image of Buddha

in the earth-touching attitude now resting under a tree on the road leading to the Thakurani's compound. The workmanship of these images from *Itamandia* is inferior and should be assigned to the declining period of Khiching.

"But by far the most precious relic of antiquity at Khiching is the ruined temple of Nilakanthesvar popularly known as *Kutāi Tundi* (Pl. V, *b* and Pl. VI). It is a small temple in the Indo-Aryan style, without porch, and is situated in the open country about 500 yards to the east of the compound of the Thakurani. The plinth of the temple is buried in debris. Most of the missing carved stones that decorated the facade of the temple lie buried in the debris that has accumulated around the plinth. When in perfect preservation this temple was really a gem and must have compared favourably with the best of the temples of Bhuvaneshvara. The spire has a dangerous crack and is sure to collapse unless adequate measures are taken for its preservation. If this masterpiece of architecture is to be handed down to posterity it will probably be necessary to dismantle the whole structure and then rebuild it with the old materials.

"In 1908 Mr. Nagendra Nath Vasu dug out from a place near by the pedestal of an image of Avalokitesvara (Pl. VII) on which is engraved this stanza :—

Om rājnyah srī-Rāyabhañjasya Lokeso Bhagavānayam.
Srī-Dharanivarāhena saha kirttyā vinirmitah.

"This (image) of the Lord Lokesa has been made by Sri Dharanivarāha assisted by Kirtti for Raja Sri Rāyabhanja'."

"*Rāyabhanja* is the Prakrit form of the name Rājabhanja, and this Rājabhanja is evidently no other than the king of the same name mentioned in a copper-plate grant. Thus the earliest and most beautiful of the temples and sculptures at Khiching should be assigned to the time of the early Bhanja kings named in the copper-plate grants, *i.e.*, to the 11th or 12th century A. D. Structures like the *Khandiya Deul* built on an older mound and the remains of laterite temples indicate that the prosperity of Khiching continued for a few centuries more. But it will not be possible to recover the lost history of the site till the mounds, etc., are explored with the spade."

II

Extract from the Annual Report of the Archæological Survey of India, 1923—1924, pp. 85-87.

At the request of the Chief of Mayurbhanj and with the permission of the Director-General, I spent two months between November 1923 and January 1924 excavating the precincts of the Thakurani's Temple at Khiching in Mayurbhanj State. I was accompanied by Babu Paresh Nath Bhattacherjee (later on relieved by Munshi Wahiduddin), Gallery Assistant, Babu Anath Bandhu Maitra, Photographer and Draftsman of the Archæological Section of the Indian Museum, Mr. Phani Bhusan Bose, M.A., Professor of Indian History, Visvabharati, Santiniketan and Babu Paramananda Acharya, B. Sc., now State Archæological Scholar, Mayurbhanj, all of whom worked hard and had to undergo a good deal of hardship during the two months we were encamped at Kitching. The Mayurbhanj Darbar bore the entire cost of clearance and excavation of the site, and the local officials, Mr. Brindaban Chandra Panda, the Sub-Divisional Officer of Panchpir and Babu Radhashyam Naik, the Sardar of Adipur, rendered me most valuable assistance throughout the undertaking.

In November we were mainly engaged in clearing the thick jungle which enveloped the ruins on the west and the north. Plate VIII, shows the site as viewed from the south-west after the clearance. The temple to the right is the shrine of Chandrasekhara, the final of which including the *amalaka* was thrown down by a tree falling on it some years ago. On the main mound to the left is the Khandiya Deul (unfinished temple) buried up to the plinth by debris and behind the Khandiya Deul is the modern brick shrine of the Thakurani, while between the two appears the *kachcha* kitchen. In the dilapidated hut behind the temple of Chandrasekhara were deposited certain stray sculptures picked up from the ruins. Below the plinth of the Khandiya Deul, excavation revealed the foundations of an older temple which we may call the old Siva temple (Pl. IX). This temple had evidently collapsed owing to the submergence of the sub-soil. An examination of the pedestal made up of two pieces found just behind the Khandiya Deul indicates that a big image was enshrined in this temple. For reasons which will be discussed in a separate monograph on the monuments of Mayurbhanj it may be presumed that this temple of Siva was built by one of the early Bhanja Chiefs, Kottabhanja or Digbhanja, in the eleventh century A. D., and it is evidently this image of Siva to which according to certain copper-plate grants Ranabhanja and his son Rajabhanja were

devoted (Annual Report, 1922-23, p. 5). This temple had a shrine with three *rathas*, that is to say, the outer facade of each of the side walls of the shrine was broken up into three different facets, or pilasters, and not into five facets like the Khaniya Deul and a very large majority of the temples at Bhuvanesvara. Roughly speaking it was about as big as the Rajarani or the Brahmesvara temple at Bhuvanesvara.

About 22 yards to the north of the foundation of this old Siva temple, we unearthed the plinth of a smaller temple of almost exactly the same type, popularly known, after the name of the lingam that stood on the site till recent times, as the temple of Jatesvara. The present condition of the plinth shows that this smaller temple also collapsed as a result of the subsidence of the sub-soil.

The Khandiya Deul was probably erected on the foundation of the big temple of Siva with old materials sometime in the fifteenth or sixteenth century. As the images of goddesses installed in the three side niches (Sivani, Vaishnavi, Parvati) indicate, it was intended to receive an image of a goddess, evidently the image of Chamunda now broken in pieces and installed in a pit in the modern brick shrine under the name Kinchakesvari. In the sanads granted in the eighteenth century to the Bhuiya store-keepers (Dandapats) of the shrine, the goddess is named Khijjingeswari, of which Kinchakesvari is the modern corruption,

But before the completion of the Khandiya the capital of the principality was evidently transferred from Khiching and the temple was left unfinished. The image of Kinchakesvari (Chamunda) is probably as old as the big temple of Siva and came to be recognised as the presiding deity of the city when the ruling chief exchanged Saktism (worship of the Goddess Durga as the Supreme Being) for Saivism. Early in the seventeenth century, Maharaja Vaidyanath Bhanja adopted Vaishnavism and the family still continued Vaishnava though Kinchakesvari is recognised as the patron goddess and there are shrines of the goddess at Baripada (within the palace) and at Bahalda. The sub-soil has proved treacherous even to the Khandiya Deul and part of it has sunk causing cracks in the walls.

A large number of images and finely carved architectural pieces were lying on the surface of the mound itself on which stands the modern shrine of the Thakurani and on the open space to the south and east of it. Many more specimens were unearthed in the course of the excavations including some of the missing parts of the fragmentary pieces found on the surface. A considerable number of fragments still lie buried in the plinth and the thick walls of the Khandiya Duel.

The architectural pieces of the temple of Siva and of Jatesvara are decorated with scroll work and patterns

closely resembling those on the temples of Bhuvansvara in Orissa and the minor decorative figure sculptures, of which we possess about fifty specimens, may also be recognised as products of the same school. As an example I may cite the smiling female figure reproduced on Plate X. This figure is modelled in the Orissa style, but the subtle smile on the face, the flow of line and the rhythmic action of the limbs invest it with a charm all its own. The bigger figures disclose a different current of influence. The images of the gods and goddesses installed in the mediæval temples of Orissa are characterised by certain peculiarities of feature, and particularly by their short broad faces. The more regular and pleasanter features of the images of Khiching indicate the influence of the art of Upper India. But what places them on an even higher artistic level than the later mediæval sculptures of Upper India and Orissa is a touch of real creative power and relative freedom from the conventionality. The material used, soft chlorite, is favourable to delicate chiselling.

The finest and most majestic of the figure sculptures was the image of Siva originally installed in the big temple (Plate XI). The head and the broken arms of this figure were found in pieces on the surface of the mound, the two attendant female figures in the southern area and the pedestal in two pieces buried in the debris on the west of the Khandiya Deul. The total height of the image including the pedestal is

7 feet 3 inches and the height of the figure from the top of the crown to the feet is 6 ft. 3 inches. The face of the god, though its modelling is schematic, produces an impression of majesty, as if the deity though engaged in calm meditation were looking benevolently on his worshippers and promising fulfilment of their wishes. Both the attendant female figures are full of grace and animation. The figure on the proper right with her face shown almost in profile is gazing at the flower she is about to pluck, her face lit up by a half-subdued smile. The head of the other figure is slightly inclined towards the right and she is looking downward in a contemplative mood. The arrangement of the drapery of these and other female figures is singular. One end of the loin cloth is hung on the back and arranged in elegant though conventional folds as if flying in the breeze. The scroll work on the pedestal is exquisite and a bull is not only true in form, but adorned with taste and restraint. Two other life-size images, one of a four-armed Siva holding in the left lower hand a human skull to serve as a cup and another of Bhariava, have been partially restored with fragments some of which were found on the surface and others dug out of the mound. These images probably occupied two of the niches of the outer wall of the cella of the big temple and are now worshipped by the semi-Hinduised aboriginal tribes of the neighbourhood as two Chandiya Babus or sons of

the goddess and named Bhim Chand and Ram Chand. Among the bigger and better preserved sculptures found in the ruins are a dozen upper halves of figures of Nagas and Nagis. Above the head of each is a hood of seven serpent heads. The Naga figures whose hands are intact hold a garland and the Nagis are portrayed as playing on musical instruments. The workmanship of these figures is of very high order and their expression is naturalistic. (Plates, XXIII & XXIV).

About 200 yards to the south-east of the Thakurani's compound is a small mound called Itamandia. In 1908 Mr. Kamakhya Prasad Bose of the Mayurbhanj State Service excavated part of this mound and cleared a brick building consisting of three small rooms and a verandah. In the middle room he discovered an image of seated Buddha in the earth-touching attitude ($5'\text{-}5'' \times 3'\text{-}6\frac{1}{2}''$) reproduced in Plate XII. This brick building was probably a Buddhist monastery and in the neighbourhood we have found remnants of a few Buddhist temples. From these and other relics which space will not permit us to notice in this brief summary it appears that under the early Bhanja Chiefs Khiching (Khijjingakotta) was a prosperous town where Brahmanism, Buddhism and Jainism flourished side by side and a local school of sculpture grew up which while assimilating the best elements of the art of Orissa and Upper India possessed newer elements derived from the direct observation of nature.

III

Extract from the Annual Report of the Archaeological Survey of India, 1924—1925, pp. 111—113.

The Maharaja of Mayurbhanj who has decided to build a new temple of Chamunda (Kinchakesvari) on the site of the Khandiya Deul after removing the existing structures requested me to supervise the dismantling work. As I could not reach Khiching in time, the work was begun in March 1925 and carried on by Babu Paramananda Acharya, State Archæological Scholar, with care and skill in my absence. I was present later on when the brick temple of the goddess was dismantled and her image transferred to a temporary Kachcha temple. The Sub-divisional Officer, Panchpir, was also present on behalf of the Maharaja when the image of the goddess was installed with due solemnity in the new shrine. For the worshippers from far and near who in winter and summer flock daily to the shrine of the goddess and sacrifice goats to her, the transfer of the image from one temple to another appeared to make no difference.

On dismantling the small brick shrine it was found that the image of Kinchakesvari was installed on a platform of earth on the remains of the plinth of the temple in which evidently the life-size image of Siva

was originally enshrined (Plate XI). The old plinth, parts of the retaining wall of which are still traceable, measures about 35 feet square. Evidently when the magnificent temple on this plinth which was the largest of the old group of temples on the site and occupied the central position was in ruins, the building of the Khandiya was undertaken, not on the foundation of the old temple as stated in the last Report (1923-24 p. 12), but just behind it on the west, and the ruined temple was used as the quarry. The finely carved door jambs and the door lintel (Plate I) of the old temple were properly utilised. But in disposing of the other carved architectural pieces and sculptures the builders of the Khandiya Deul displayed recklessness and vandalism of the worst type. In Plate XIII (a) are reproduced the photographs of two door jambs, one fragmentary and the other probably whole, that were built into the outer side of the wall with the carved sides turned inward and the plain sides exposed to view. Worse fate awaited the sculptures reproduced in plate XIII (b), and Plate XIV (a) and (b) and scores of other pieces that were thrown in pell-mell to serve as fillings to the walls of the temple.

In my two previous reports the sculptures that decorated the main temple of Siva and consequently the temple itself have been assigned to the eleventh century A. D. and in the last report two different elements, an Orissan and an Upper Indian, have been

distinguished in the art of Khiching. In a note on the Lingaraja temple of Bhubanesvar also published in last year's Report (1923-1924 p. 120) the temple of Parasuramesvara at Bhuvanesvar has been assigned to about 750 A.D. and the Lingaraja to two centuries and a half later. From the style of the decorative sculptures two distinct groups of temples, an earlier and a later, may be distinguished at Bhuvanesvar. The figure sculptures decorating the temples of one group which includes the Parasuramesvara, the Vaital Deul and the Isanesvara, are characterised by comparatively low relief, flat squarish faces and broad noses. In these we find the Gupta art in its decadent stage and the Orissan school in the making. In the temples of the other group beginning with the Muktesvara and the Lingaraja the decorative figure sculptures are, as a rule, in bolder relief with sharp pointed noses, the lower half of the faces narrower than the upper half, and pointed chins. The minor decorative figure sculptures of the old temples of Khiching as is evident from Plate XIV (b) closely resemble the figures that decorated this later group of temples at Bhubanesvar. So the main temple of Siva at Khiching may on stylistic grounds be assigned to the same epoch as the later temples of Bhuvanesvar.

But in the bigger decorative sculptures of the temple of Khiching, in the figures of the *nagas* and *nagis*, in a few female figures, and in the images of the

gods and goddesses, we recognise certain features that are not Orissan. Examples of such are a *naga* figure in Plate XIV (a), a fragmentary female figure and fragments of an image of dancing Siva in Plate XV. It will be seen in Plate XV that the figures of the musicians on the base are the works of a sculptor of the Orissan school, but the main image, particularly the head, must have been carved by an artist of another school. The faces of all the three statues (*viz.*, the *naga*, the female figure and the dancing Siva) are round, or nearly round, and full and remind one more of the contour of the face of the images of the Gupta period found at Deogarh (Jhansi District, United Provinces) and in other parts of Central India, than anything else in the field of Indian sculpture. If the sculptors of Orissa had not stamped the date below or beside these images of Khiching, we could have safely assigned them to the most flourishing epoch of the Gupta period. But the difference between the Gupta head and the Khiching head is also not inconsiderable. In the former the locks of hair that descend on to the forehead below the crown form almost a straight line exposing the entire breadth of the forehead; but in the latter they form a semi-circle covering the two corners of the forehead with a bend in the middle in most cases that divides the cluster of locks into two fine curves. Another distinguishing feature of the head of the Khiching image is that its eye-brows run into

one another above the nose forming a curve, whereas in the head of the images of the Gupta and of the latter periods in other parts of India including Orissa proper the eye-brows are either separated by the nose or meet and form an angle at its root.

The bust of the *naga* Plate XIV (*a*) and the big image of Siva (Plate XI) appear to be the work of the same master hand. The contour of the face of both the images is of almost exactly the same type. A curled lock of hair falling on either shoulder adds greatly to the grace of both the figures. This feature is conspicuous by its absence in other *naga* figures and images of Khiching recovered so far. Both these statues are masterpieces of Indian plastic art. The face of the one, Siva, is beaming with benevolence and that of his *naga* votary is lit up with a smile of satisfaction born of confident expectation of boons from the god. The somewhat disproportionate length of the upper arms of the *naga* is due to the fore-shortening of the forearms.

IV

Reprinted from "The Journal of the Bihar and Orissa Research Society, June 1927."

The ancient monuments of Mayurbhanj are practically centred in one signle locality, Khiching, now a small village near the western frontier of the state. The name Khiching is a corruption (*apabhramsa*) of Khijjinga or Khijjinga-Koṭṭa, the capital of the early Bhañja chiefs according to their copper-plate grants, and the existing monuments support the identification. The ruins of the ancient city extend far beyond the limits of the modern village from the bank of the Khairbhandan on the north to that of the Kanṭākhair on the south. These two hill streams meet below the site and their combined stream discharges its waters into the Baitarini three miles below. About five miles to the north of Khiching lies Kolhan in the Singhbhum district and to the right of the Baitarini stretches the Keonjhar State. From the geographical position it appears that Khiching was at one time the capital of a principality comprising the western half of the Mayurbhanj State, Keonjhar and Kolhan.

As a visitor approaches Khiching from the east the first monument that arrests his attention is a small stone temple popularly known as Kuṭāi Tunḍi and the phallic emblem of Siva installed in it is called

Nilakantheśvara (Plate VI). It is a temple of the style of architecture named Nāgara in the Sanskrit manuals and Indo-Aryan by Fergusson. The distinguishing feature of the Indo-Aryan temple is its śikhara or the curvilinear spire on the perpendicular *garbhagriha* or cella.

The plinth of the Kuṭāi Tuṇḍi is now buried in the small mound that has formed around it. A very large proportion of the carved stones forming the facades of the outer walls of the cella and the śikhara have fallen down and the south-eastern corner of the śikhara has already collapsed. Still it is possible to form an idea of the beautiful outline of the śikhara when the temple was complete. The fine proportion of the perpendicular lower part to the śikhara is recognisable. Though the decorative sculptures are not of high order of merit and the decoration was not elaborate, the grace of proportion and line must have rendered it a very lovely little shrine. One peculiar feature of the Kuṭāi Tuṇḍi, as of other old temples of Khiching that are no longer in existence, is the absence of the *mukhamandapa* or porch. A porch is mainly intended for the convenience of the worshippers. A richly ornamented temple without porch appears a more pious structure than one with a porch ; for in the former the lamp of sacrifice burns with greater brilliance.

About 500 yards to the west of the Kuṭāi Tuṇḍi is situated the *Thākurāni sālā* or the compound of the

Goddess which contains the ruins of the principal group of ancient temples at Khiching. The Thākurāṇī or the Goddess is represented by an image of Chāmuṇḍā, known as Kiñchakeśvarī, and is still recognised as the patron goddess of the ruling house of Mayurbhanj. There is a shrine of Kiñchakeśvarī within the palace of Baripada and another at Bahalda. In the *sanads* or land-grants issued by the Maharajas of Mayurbhanj in the eighteenth and the early nineteenth centuries, the goddess who is invariably invoked in the preamble along with Jagannātha is named Khijiṅgeśvarī or the Lady of Khijing or Khiching, and Kiñchakeśvarī is only a corrupt form of that name. Short accounts of the monuments in the Thākurāṇī's compound and of excavations carried therein have already been included in Archæological Survey of India, Annual Report for 1922-23, 1923-24 and 1924-25. (Extracts are given above). These excavations have disclosed the remains of a group of old temples of which two were very elaborately ornamented. The bigger one of these two temples that occupied the central position in the group had a base 35 feet square and may be designated the *Baḍa Deul* or the great temple of Khiching. When I visited Khiching in 1922, the site of this great temple was represented by a mound on which stood the small brick shrine of Khijingeśvarī (Kiñchakeśvarī) and the Khaṇḍiyā Deul. The Khaṇḍiyā Deul, as its name indicates, was an unfinished temple of which the cella

only was built and the *śikhara* was never added. Behind the Khaṇḍiyā Deul there was impenetrable jungle and on other sides against the walls were placed some very beautiful fragmentary sculptures. The magnificent carved door frame fixed in the Khaṇḍiyā Deul undoubtedly belonged to the great temple that once stood on the site (Plate I). The images of the Gangā and the Yamunā at the lower part of the door jambs are very nicely modelled. The worshipper, passing through the doorway bearing these images evidently reaped the benefit of purification by bathing in the waters of the two holy rivers before worship. In the working season of 1923-24 we undertook the excavation of the mound and finished the work in 1925. These excavations yielded a large number of carved architectural pieces and more or less mutilated sculptures that once decorated the great temple. The pieces so far recovered do not amount to much more than half the materials. As none of these pieces bear any inscription, we have no direct evidence relating to the time when and the people by whom this temple was built. But there is no dearth of indirect evidence. From a mound outside the Thākurānī's compound has been recovered the lower half of an inscribed image of the Bodhisatva Avalokiteśvara (Pl. VII.) The inscription on the base of this image reads :—

ॐ राज्ञः श्रीरायभञ्जस्य लोकेशो भगवानयम् ।
श्रीधरनीवराहेन सत्कीर्त्यां विनिर्मितः ॥

"This (image) of the Lord Lokeśa has been made by Sri-Dharanīvarāha assisted by Kīrtti for Raja Śrī-Rāyabhañja."

This image agrees in style and technique with images belonging to the great temple and so it may be recognised as a work of the same epoch. The form of the Nagari letters indicates that this record and therefore this image should be assigned to the eleventh or twelfth century A.D. A Raja Rājabhañja of Khijjiṅga or Khiching we know from a copper-plate grant found in the Bamanghati Sub Division of the Mayurbhanj State and published 55 years ago.[1] Two other copper-plate grants of Rājabhañja's father Ranabhañja have also been published.[2] From these records we obtain this account of the Bhañja chiefs of Khiching. Ādibhañja Vīrabhadra was miraculously born of the egg of a peahen and brought up by Rishi Vasishṭha, the priest of the solar Ikshāku line of the Kshatriyas. In the line of Ādibhañja was born Koṭṭabhañja, "fire to the forest of his foes." Koṭṭabhañja was succeeded by his son Digbhañja "whose feet were worshipped by hundreds of vassal chiefs." Dighbanja's son was Ranabhañja who lived at Khijjingakoṭṭa (Khiching). Ranabhañja's son and successor was Rājabhañja. It seems to me that it was Digbhañja who first settled at Khiching and he or his successor Ranabhañja built the

1. Journal of the Asiatic Society of Bengal, Vol XL, 1871, pt. I, p. 168.
2. Ibid, p. 165; J. B. O. R. S., Vol IV, 1918, pp. 172—177.

great temple. The letters of the copper-plate grants referred to above closely resemble the letters of the inscription on the image of Avalokiteśvara and therefore the identification of Raja Rāyabhañja of this inscription with Raja Rājabhañja of the copper-plate grant is unavoidable. The early Bhañja chiefs of Khiching as well as the artists they employed for building and decorating their temples were not of local origin, for no trace of any monument of an earlier age marking an earlier stage of development of the art has been discovered at Khiching or its neighbourhood. Wherefrom, then, came the Bhañjas and the artists they employed ? By stylistic analysis it is possible to suggest a provisional answer to this question.

Plate XVI represents a side piece of one of the three main niches on three sides of the perpendicular part of the great temple, and Plate XVII shows the carved stones that decorated the middle portion of each facade of the śikhara. As the photograph of a part of the temple of Brahmeśvara at Bhuvaneśvara reproduced on Plate XVIII indicates the style of decoration and particularly the scroll work with animal figures is Orissan and is evidently the work of Oriya artists. But the figure sculptures reveal a different artistic strain. In Plate XIX is reproduced a life size image of Śiva that was once set up in one of the main niches of the great temple of Khiching. The face of this image is lit up by a subtle smile and the expression

is naturalistic. The upper part of the figure is well modelled, but the lower part is heavy and less carefully finished. Compare this image with the colossal image of Kārttikeya in one of the main niches of the temple of Lingaraj at Bhuvanesvar in Orissa (Plate XX) and note the difference. This Kārttikeya is a masterpiece of Orissan sculpture. One notable point of difference between the two is the contour of the face. The face of the image of Kārttikeya and of most other images installed in the temples of Bhuvanesvar or fixed in their niches is of the same type, round and broad. But unlike the works of the contemporary sculptors of Orissa the images of Khiching have more regular features. Among other specimens at Khiching I reproduce the magnificent torso of Durga Mahishamardinī (Plate XXI) engaged in killing the demon more out of pity as reflected in her face than in a spirit of revenge, and Nāgīs that capped the row of pilasters decorating the outer side of the sanctum of the great temple (Plate XXII and XXIII). Regular features are a characteristic of the products of the school of sculpture that flourished in Bengal and Bihar contemporaneously. But here also the difference is no less remarkable. In the standing images of the period found in Bengal and Bihar the pose of the lower half of the body is straight and stiff, and the back slab is decorated in quite different ways. These considerations lead to the conclusion that while the artists employed by the

Bhañja chief for decorating the great temple of Khiching were imported from Orissa, for designing figure sculptures he must have employed an artist of genius probably brought up in the Gauḍian (Bengal-Bihar) school who, as a consequence of his contact with the Oriya artists and aided by fresh inspiration from nature founded a new school of art at Khiching. The chief who employed this master must have come from some other centre of culture than Orissa—for had he been an Oriya in origin he would probably have employed Oriya artists only and we should have at Khiching mere replicas of the temples of Bhuvanesvar than masterpieces of a new type.

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APPENDIX I.

Extract from the Reports of the Archæological Survey of India, Vol. XIII for 1874-75 and 1875-76.

(*a*) KICHANG.

Kichang is a large village near the junction of the Kairabandhana and Kantakara rivers; the ruins are situated all round it, but chiefly at the eastern end, just outside the village; the remains on the west and south are mere heaps of cut-stone and brick. In a ruin to the west are four stone pillars of a large and curious shape; the forms of the pillars especially at the base, remind us of the pillars in the Barahut sculptures, and though the mouldings of double curvature that occur prove that they belong to a much later period, still it is curious to trace the modifications which the bases of pillars under-went from the Persepolitan forms of the Bharhut bas-reliefs to these in a remote and little known province. The capital too are clear derivatives from the bell capital of Asoka; there is not indeed, the swell, nor the fillets; these have disappeared into a plain form; but the hand at the mouth of the bell is represented here by the plain hand at the bottom of the bell. True, these pillars are square-sided at the top and bottom, but nevertheless the curved outline at the top can not but be considered

one of the numerous modifications directly derived from the bell form ; the shaft is sixteen-sided. There are, besides these tall pillars, others of precisely the same form but dwarf, showing that the temple which they adorned had a Mahamandapa of such size that four central pillars were needed, besides the dwarf pillars all round, to support the roof. The projecting tongues at the top and base, coupled with the evidence of the form of the temple derived from the existence of dwarf pillars, take the temples out of the more ancient epochs of Indian art to comparatively recent times ; and I am inclined, from the resemblance of the peculiar feature of the projecting tongues to similar ones in the dargha at Trivani in Hugli, to attribute the temple to the same period, *viz.*, to Raja Mukunda Deva's time or thereabouts.

Not far from it is another small mound similar to the last ; the pedestals of two figures still exist among the ruins and therefore the mound represents the ruins of two small temples. These, from the absence of any Saivic symbol near, and the existence of pedestals for figures, I suppose to have been Vaishnavic, for Saivic temples generally have only the lingam and Argha, and no sculptured figures on pedestals in the sanctums of temples of such a late date.

Half a mile to the south-east of these is a mound, the ruins of several temples of stone and of brick—the latter Saivic ; the bricks measure 12 inches by

9 inches by 3 inches. I traced three different temples one of laterite, one of brick with stone door frames, and one of plain cut stone. The whole of these temples, were quite plain, as there is not a single sculptured stone on the mound.

Half a mile to the east by a little south of the village is a stone temple, not quite prostrate; it is small, single-celled, and in the Barakar style; it has a sculptured door frame for the sanctum; the temple is Saivic.

But the great group near the village is the one of greatest interest and antiquity. One of the temples here faces south-east is Saivic, enshrining his emblem; it is in the Barakar style; but the lower part of the tower is sculptured, while the upper part is quite plain, showing that at some period subsequent to its erection it had been repaired. For reasons detailed in my report for season 1872-73, I ascribe the repairs to Raja Mansingh's time. Another of the temples is an unfinished one: it is roofed in the overlapping octagonal style, a style from which I infer the date of its erection to have been the sixteenth century, or Raja Man-Singh's time, and I have no doubt the builder of this was also the repairer of the last one. Raja Man Singh is the only prominent figure in the local history of the district to whom I can reasonably attribute its erection. From an examination of the upper part of this unfinished temple, it is clear that each course of

stone as laid down was then and there cut and smoothed *in situ*, that is, after being placed in the position it occupies; the stones for the outer facing of the various courses were left some what larger than needed to allow of the final cutting and trimming *in situ*. I was, previous to the examination of this temple, under the impression that the cutting and final smoothing of the exterior face of temples (and of their interiors, too, no doubt) was begun after the entire temple had been built up in the rough; but I see now that it was not so, but each course was finished before proceeding to next. Of course, all sculpture would be executed after the whole temple had been built, as we know from numerous examples of temples, notably at Amarkantak, where the *finished* temple has had sculptural ornamentation for the exterior marked out by the chisel but not finished.

Close to the group are several other little mounds and statues; some of these have a certain resemblance to Buddhist sculpture, but nevertheless are Brahmanical; one in particular, a wheel (there is a fragment of another also), I took at first sight to be undoubtedly Buddhist, but examination showed me that it contained figures of the Navagraha ranged round the rim. Most of the sculpture is broken; some are large life-size, others small, but the execution is excellent, and superior to a great deal of what I have seen elsewhere. I infer, therefore, from their

excellence of execution and their mutilated condition, that they belonged to older temples, of which perhaps the repaired temple first noticed is the only existing modified specimen. I infer from the members of the figures, which can be divided into five groups, the existence at some remote period of at least five temples, of which two at least were Vaishnavic; the unfinished temple, judging from the figure which adorn the niches around its exterior, was also meant for a Vaishnavic deity. There are also many Saivic figures, among them one of life-size, most outrageously indecent, and which of course, as a natural consequence, absorbs, the greater share of the worship and offerings of votaries, especially of the women. I was there during the *Holi*, and of course was not permitted to examine every thing as I would have wished to. The Brahmans, however, were not rude, and assisted me as far, I have no doubt, as their religious scruples and a due consideration of the feelings of the gathered crowd permitted; but yet there were many things I would like to have examined a little more closely than I was allowed; chief of these was a great group of figures in a thatched hut which I was neither allowed to enter or peep into. Twenty goats were sacrificed, and I saw the blood quite fresh; they had evidently been sacrificed shortly before my arrival. Next day I went and did some photographing, but though not so great, there was still enough crowd to have rendered it inexpedient

for the ministering Brahmans to have afforded me greater facilities of observation.

From what I saw, I ascribe the remains here to three different periods, the finest and earliest to Sasangka, the temples to the west and south-east and south of the village to Raja Mukund Deo, who, I believe, introduced here the style of a Mahamandapa open all round and supported by dwarf pillars resting on benches, a style extremely common in the eastern half of the Central Provinces; and lastly, the work of Raja Man Singh in the northern style of art of his period. (pp. 74–77).

(b) BHANPUR

The present Raja of Gumsur is of the Moharbhanj family. A certain king of Moharbhanj had many children; unable to provide for all of them, he directed them to seek their fortunes in foreign lands. Banamali Bhanj and Haridra Bhanj (two of them) went and took service under the Rajah of Bod, a Brahman, and having ingratiated themselves with him and with his only son, they induced the young prince to accompany them in a hunting excursion, and treacherously slew him. The father died of grief and they seized the country; but unable to agree between themselves, they determined to conquer other territories, and Banamali Bhanj invaded the Khand districts, and having killed Kulla and Daha, the Khand chiefs of Kulada, they seized his territory and divided it among themselves; the chiefs, however, while expiring, laid a fearful curse on them in case the conquerors should not adopt their names and their customs: hence it is that the Khand chiefs, although of the Mayurabhanja family, have Khand names and observe the Khand customs. It is said that the whole of modern Daspala and Gumsur once formed a part of the territory of the Raja of Bod, who conferred it on ten of his chieftains, whence the name Daspala. These chieftains, subsequently revolted, and are now independent of the Bod Raja. The

Moharbhanj family have many branches in these parts, among whom the chiefs of Daspala are reckoned the most powerful. A history of the Mayurabhanj (Moharbhanj) family and of its branches would, I have no doubt, throw much light on the tangled questions of the origin of the petty Rajas hereabouts. That the Moharbhanj family were once very powerful, there cannot be any reason for doubting, and although the speculation appears wild, it is not impossible that this family may have been descended from Asoka himself, who, we know, was a Maurya,—so called, perhaps, from being of the Mayura family. I throw out the suggestion, not as one which I have any evidence to support, but as a mere speculation, the investigation of which may throw light on the obscure annals of an obscure but once locally powerful family.—(pp. 110–111).

APPENDIX II.

Extract from Lieut. Tickell's Memoir on the Hodesum (improperly called Kolehan).—Journal of the Asiatic Society of Bengal, Vol. IX. pp. 706-709.

To the south and east of Singbhoom, and in the most dreary and deserted parts of the country, are remains indicative of the former presence of opulent and industrious people, but so decayed by time, and engulfed in the labyrinths of untenanted forests, as to be unmarked by any record or history, save that they must have been of prior origin to the first known Bhooians of the country. In Lalgurhpeer, the remains of a square brick fort well ditched round are still visible; it is said by the Bramins to have been the seat of a Raja Raj Dom tribe, who with all his people, houses, and riches, were destroyed by fire from heaven, for having slain a cow and wrapped a Bramin in the hide, which tightening as it dried, squeezed him to death. Only one man, a *taunty*, escaped, who was warned by the bullocks he was ploughing with, of the fate which impended over the place; it is called Kesnagurh to this day. In Anlahpeer, to the far south, and on the borders of Rorwan, a few Koles of the poorest kind, have built a wretched straggling hamlet near the banks of what once was a truly magnificent tank. It is

called ' *Benoo Saugar,*' and is said to have been built by one Raja Benoo, who fled from the place owing to the incursions of the Mahrattas. This was probably during the days of the celebrated " Morari Rao ", for judging by the trees which now luxuriate amidst the buildings, the place must have been deserted and in ruins full 200 years ago. The tank which I paced, as well as the jungle allowed me, is about 600 yards square. On the east bank are the remains of a handsome stone ghaut; the west side may be similar, but was inaccessible, by reason of thickets; on the summit of the ample bund surrounding the water, lie stones richly carved; it is probable they once constituted small temples ranged around. In the centre of the tank is an island, crowned by a temple, now almost a shapeless mass. On the south-east corner of the tank are the debris of a gurhee or small fort, which appears to have been a parallelogram of about 300 by 150 yards, enclosed by a massy wall, with towers at the corners. In the centre are two sunken platforms, with stone steps descending into them, in which lie idols in all stages of decay; some of these were buried many feet under a loose reddish soil, having the appearance of decayed bark. Among several Gunneshes, Parbuttees, Mahadeos, and other gods of modern Hindoo mythology, were others which my informants, the Mohurbhunj Raja's Mookhtar, the Burkoonwr of Rorwan, and several of their Bramin attendants, could give me no

history of. Three of the best preserved of these I took away with the help of some Nagpoor Dhangars, not one of the people of the country daring to touch them. About 300 yards to the south of the gurhee is another mound or hillock of broken bricks, which I was told was the "Kutcherry" of the Raja. To the west of this, and all along the bank of the Talab, the plain now covered with jungle grass, and here and there cultivated with *gora dhan* by the Koles, is scattered with bricks, showing that a substantial town or bazar must have existed here.

Still further southward, about eight miles, and two miles beyond Rorwan, these remains occur in greater number, and better preservation, and the road leading to them is replete with debris of the most melancholy and dreary nature, rank grass waving over tanks, some of great magnitude, which lie on every side. Thickets and briars matting over richly carved ghauts and temples; old avenues and plantations whose symmetry can now scareely be detected amidst over-whelming jungle, offer a vivid picture of what these deserted tracts once were; and the mind instinctively pictures to itself a once opulent and prosperous people, whose forgotten dust rests perhaps within the funereal shades of these ancient forests, as their fates and fortunes, alike unknown, lie buried in the elapsed vastness of time!

The temples at Kiching are still resorted to by pilgrims from the south, and kept in tolerable repair.

There are two of them, but only one made use of in offering sacrifices, &c ; it is in an unfinished state, the materials for the dome lying on the ground round about, as if they had been hastily abandoned. A narrow path winds up to the temple now in use, through dense thickets and forest trees, among which lie, thickly scattered, portions of elaborate sculpture, idols, and alto-relieve figures of men in armour on horseback, nauchnees, jugglers, servants, &c. &c. These two temples are part of a circle of sixty similar ones (according to the Deoree, or high priest of the place) which with sixty corresponding tanks are placed two miles a-part, in a circle of forty miles in diameter. Of these, the temples at Kiching and some others at Odeypoor, on the banks of the Byturnee, are alone visited. A superstitious dread deters access to the others, and in truth they are buried in such awful wilds, as naturally to excite the fears of such a credulous race. The tank at Kiching lies to the north of the temple, and appeared to be about 300 yards long, and sixty or seventy in breadth ; it is said to be of masonry, but I did not examine it.

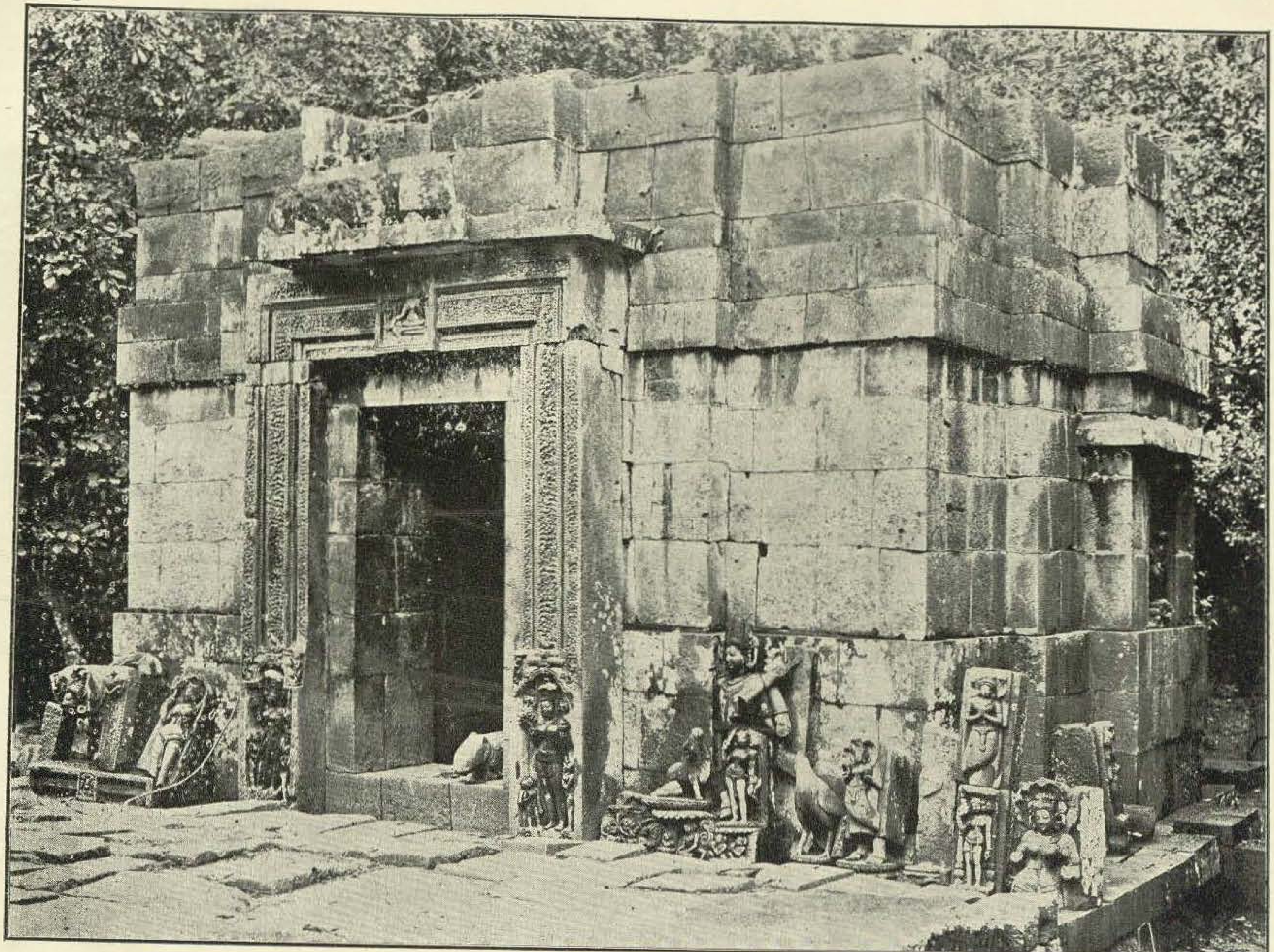
In the vast saul forest which spreads over the boundary of the Kolehan and Baumunghattee, and about twelve miles from the nearest village, are two extra-ordinary pools of water, evidently artificial, called the "Soormee and Doormee." The former is about 300, the latter 200 yards long, dug in a perfectly

straight line, and separated by a bund or causeway, so that they appear to have formed a long water chaussee, or avenue, leading to the Kurkye river, which is not above half a mile off. No traces of paths or buildings or artificially planted trees were here discernible. Absurd stories are told of the fatal effects of the water on man and beast, by the Bhoomijes, who are the exorcisers of unclean spirits in the jungles, and the spot is carefully avoided by the superstitious Koles. I visited the "*Soormee Doormee*" while laying down the boundary in 1838-1839; we had great difficulty in forcing our way through the dense jungle, not the trace of a path existing, and I verily believe we were the first party, for many generations, who had intruded on this abode of utter silence and seclusion. There were fine fish swimming in the water, and the traces of deer in numbers round the bank, as they come nightly to drink there. It was with difficulty however I could prevail on a few to follow my example in taking a drought from the pool.

In none of these places could I perceive inscriptions of any kind, and I cannot here avoid expressing a regret, that my ignorance of Indian antiquities prevented my throwing any light on the history of these truly interesting relics;—Interesting, as being situated in such unknown wilds, as indices of the entire revolution that has taken place in the political history of the country, and as proofs of these untrodden

jungles having once been the seat of opulence, industry, and power, so utterly decayed, so long departed, as not to have left a record behind.

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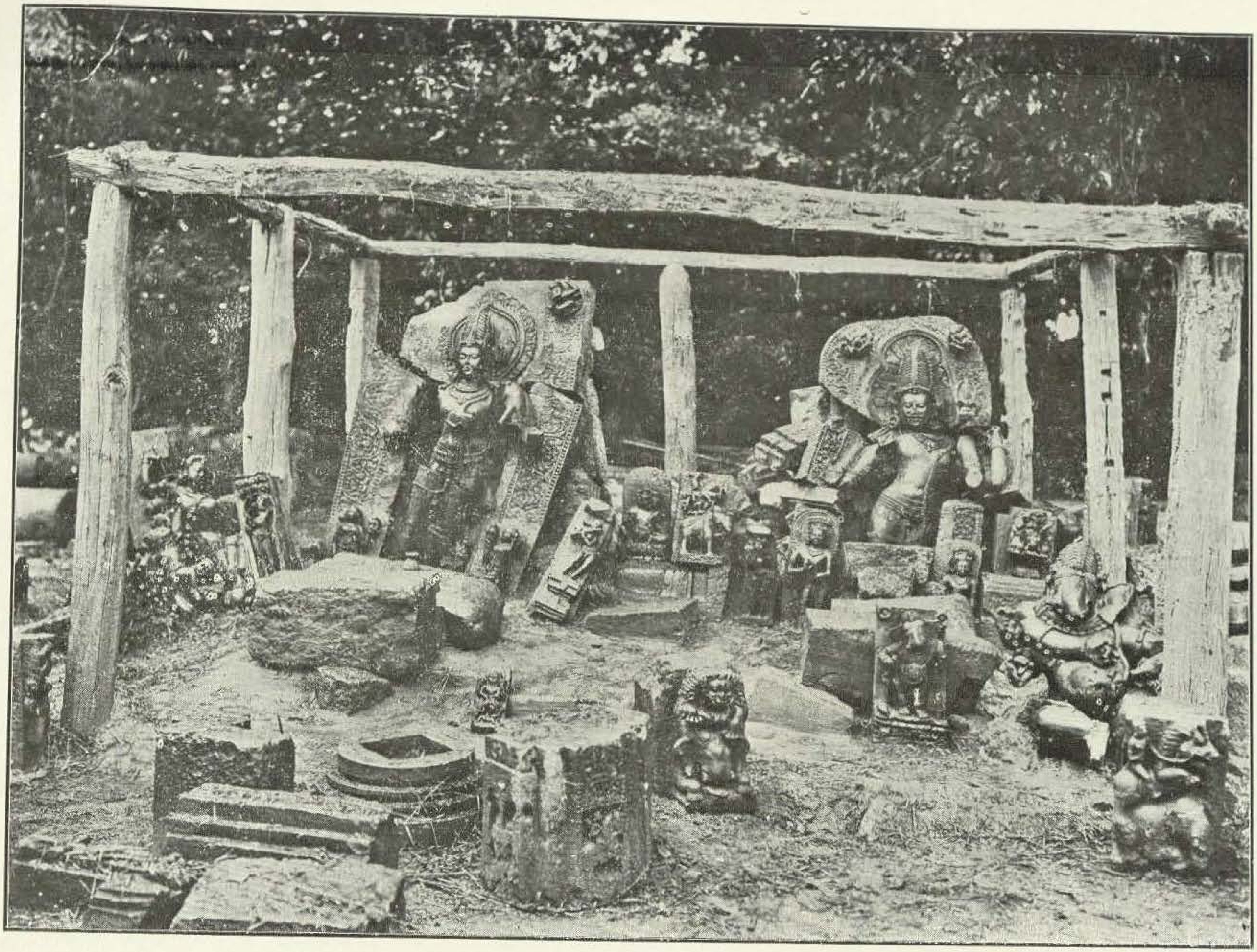
Khandiya Duel, Khiching.



(a) A door jamb of Khaṇḍiya Duel, Khiching.

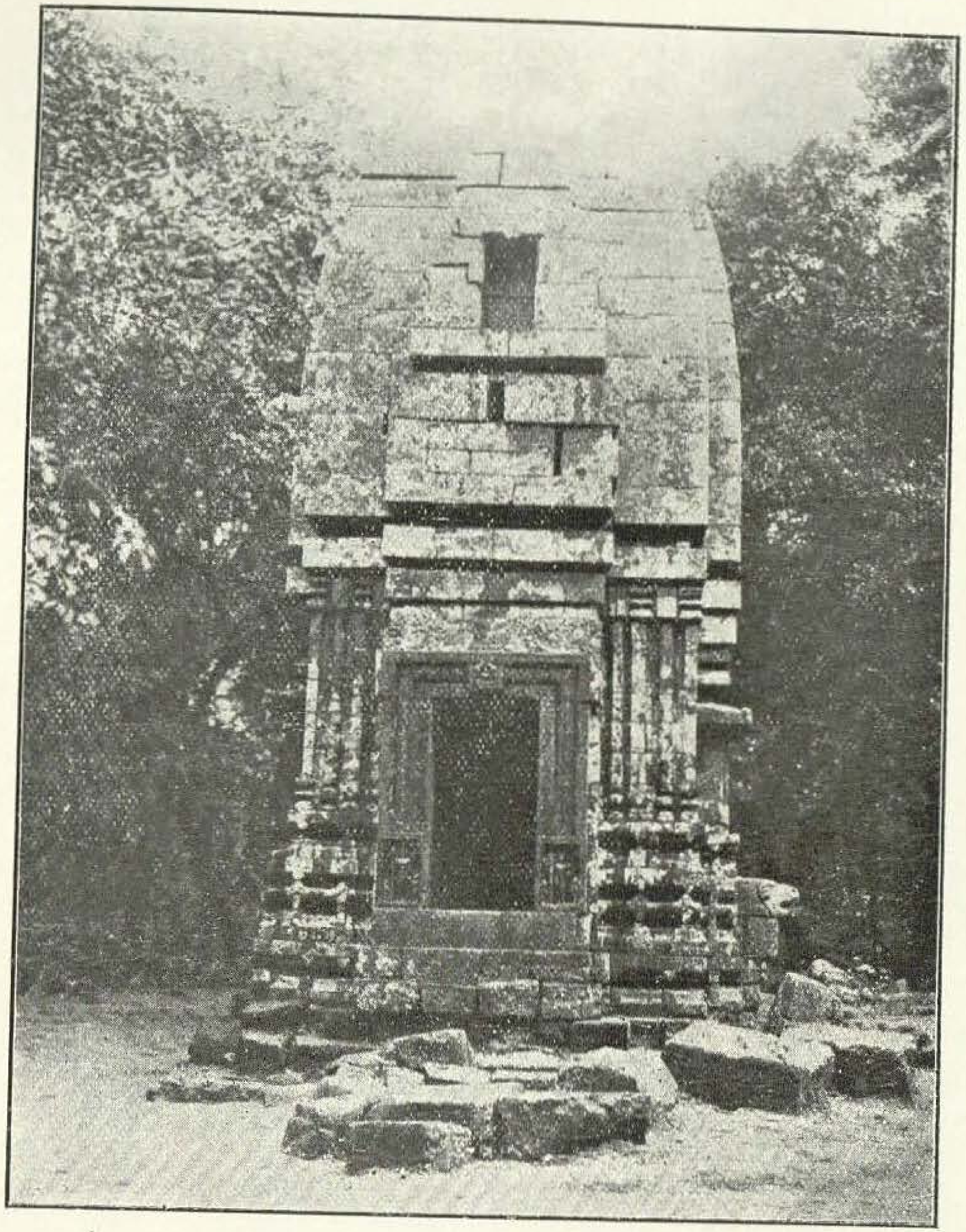


(b) Two images of Surya, Khiching.

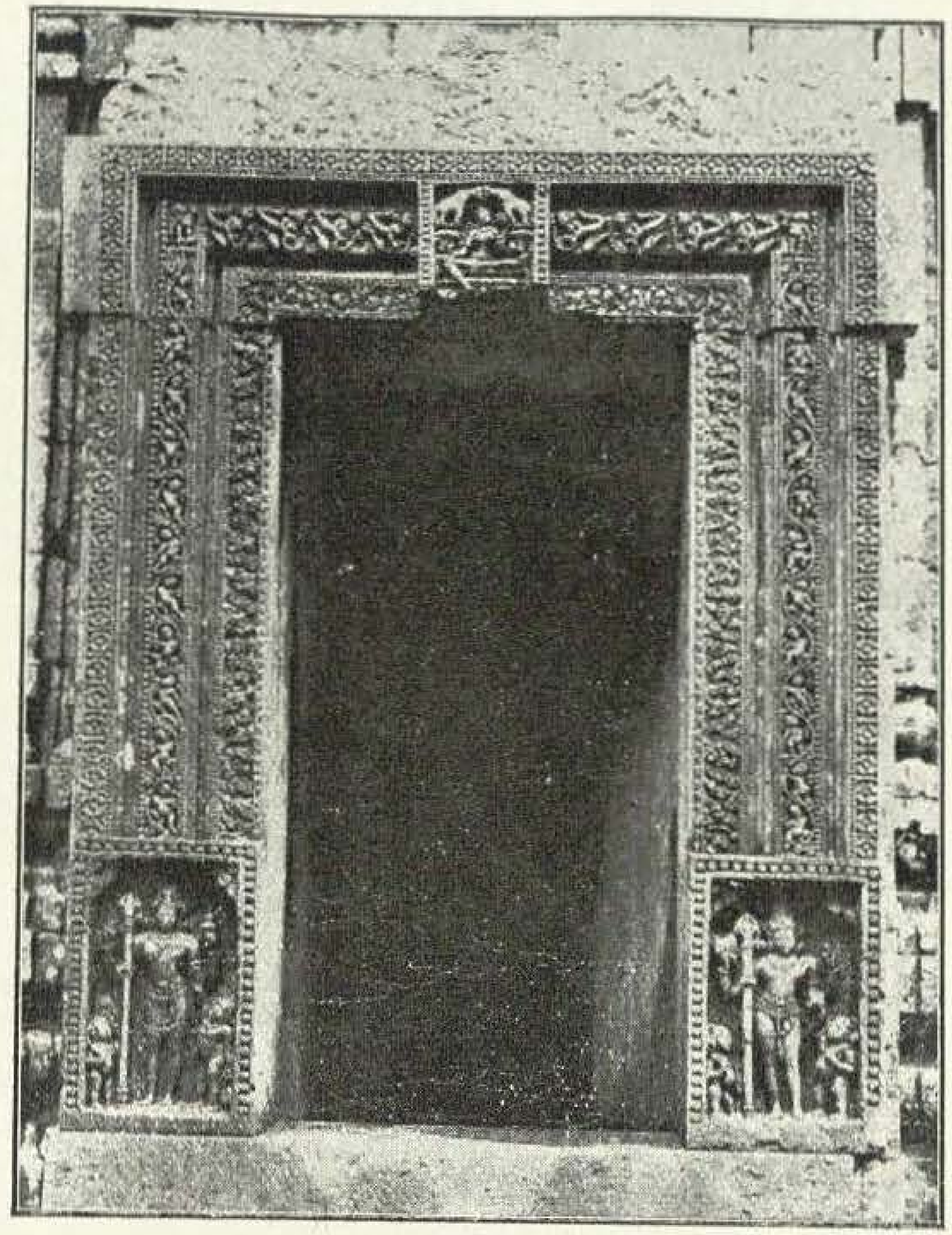


A GROUP OF SCULPTURES, KHICHING.

Plate IV



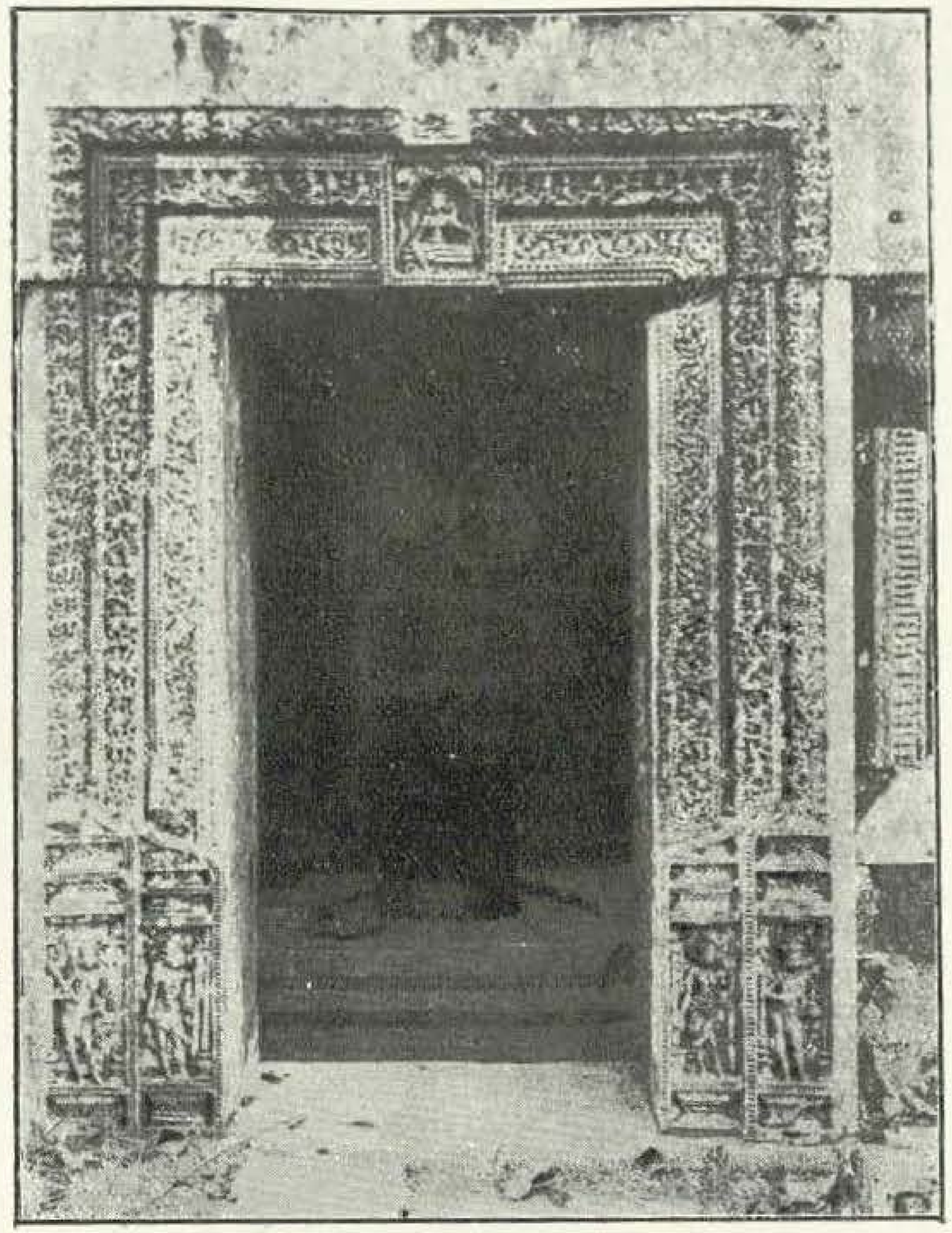
(a) CHANDRASEKHARA TEMPLE, KHICHING.



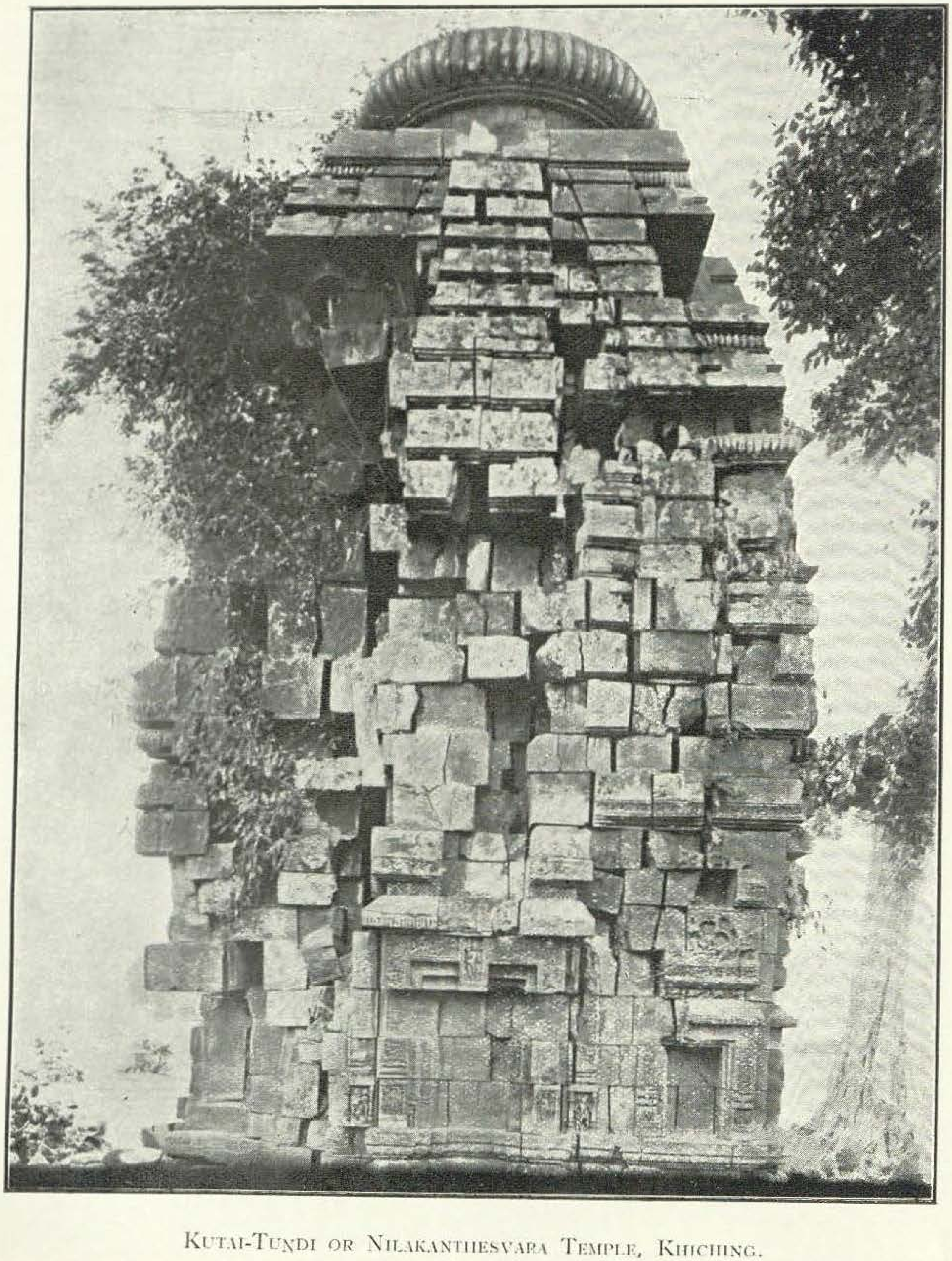
(b) DOORWAY OF CHANDRASEKHARA TEMPLE, KHICHING.



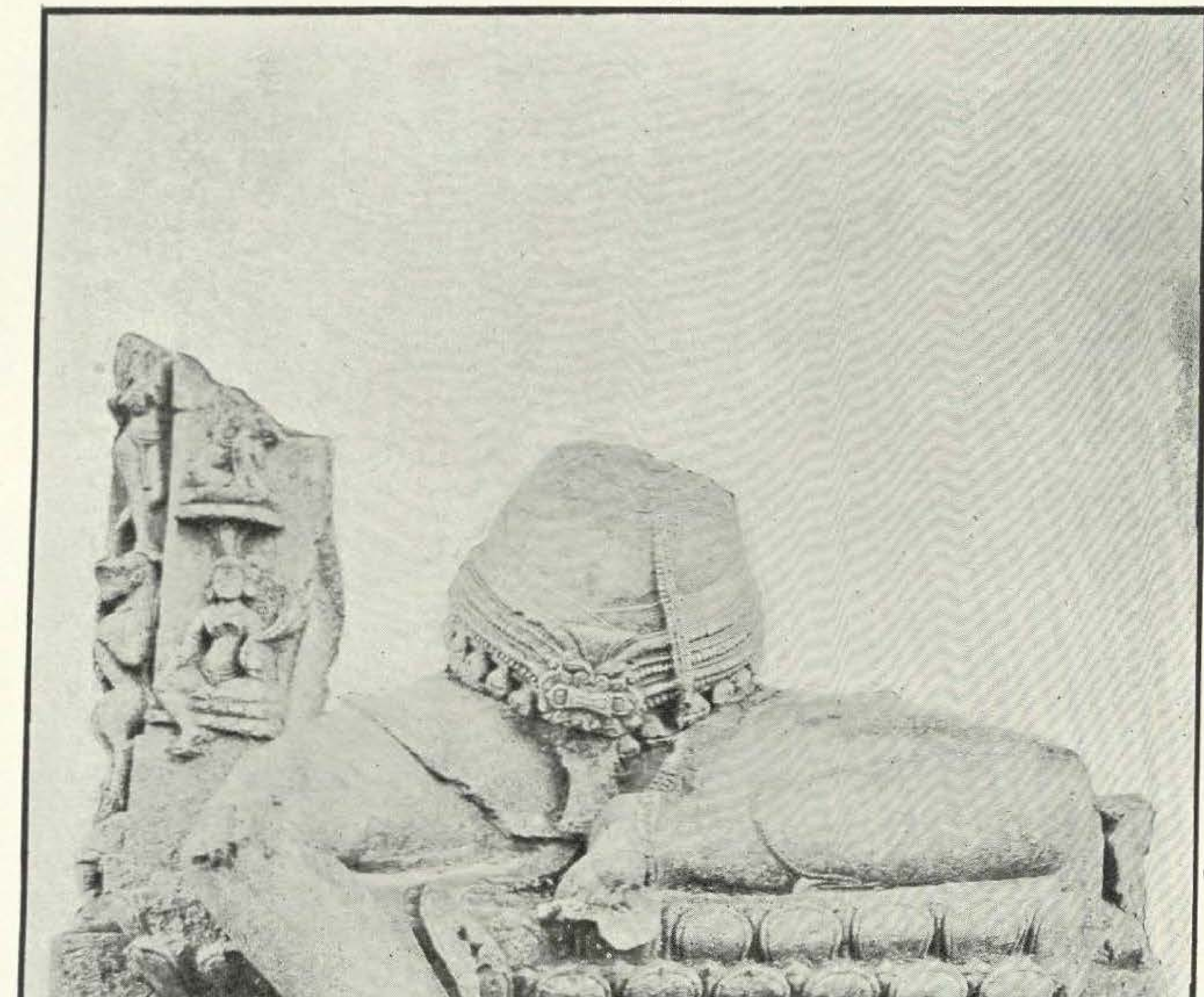
(a) IMAGE OF MARICHI, KHICHING.



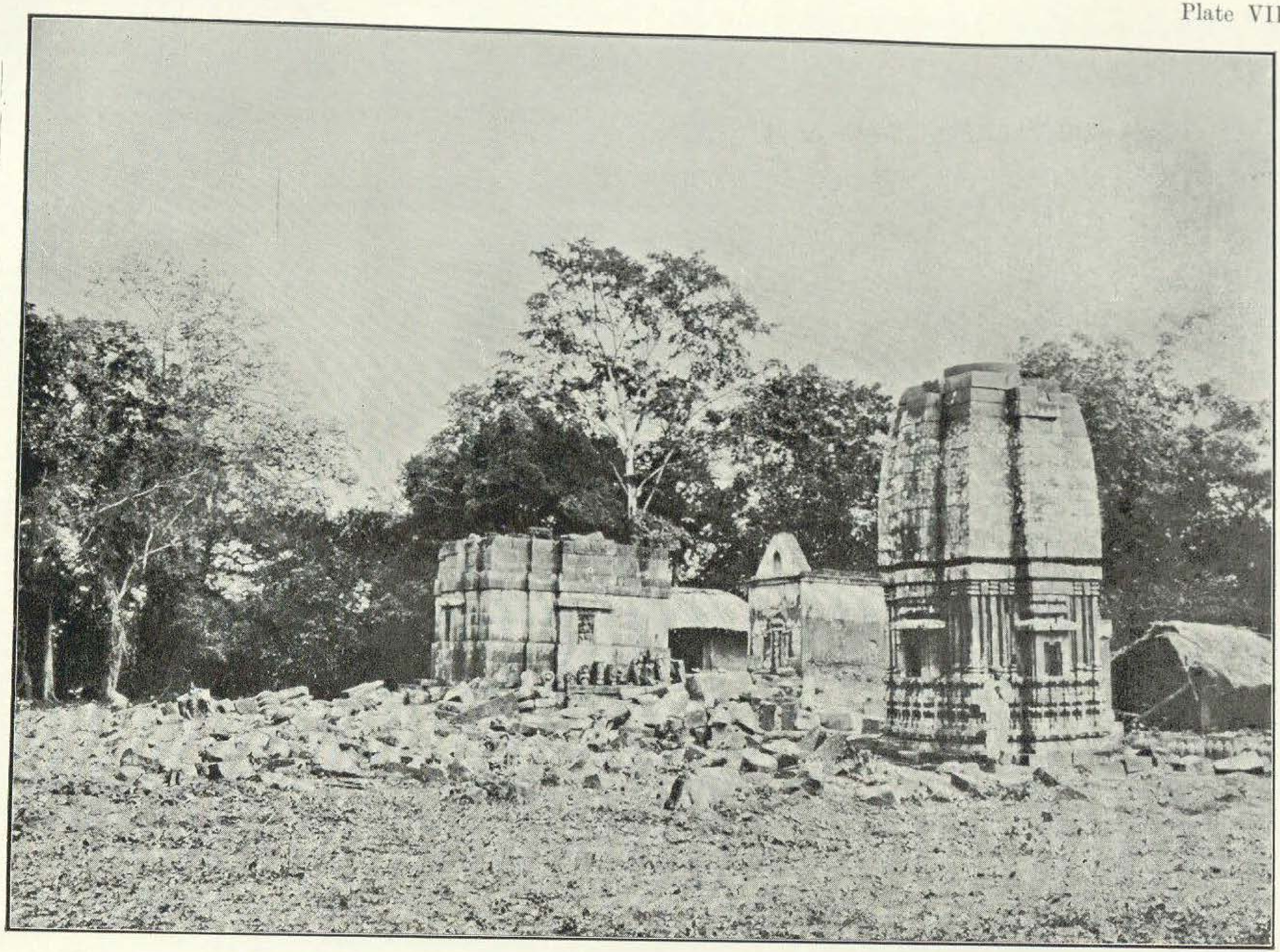
(b) DOORWAY OF KUTAI TUNDI TEMPLE, KHICHING.



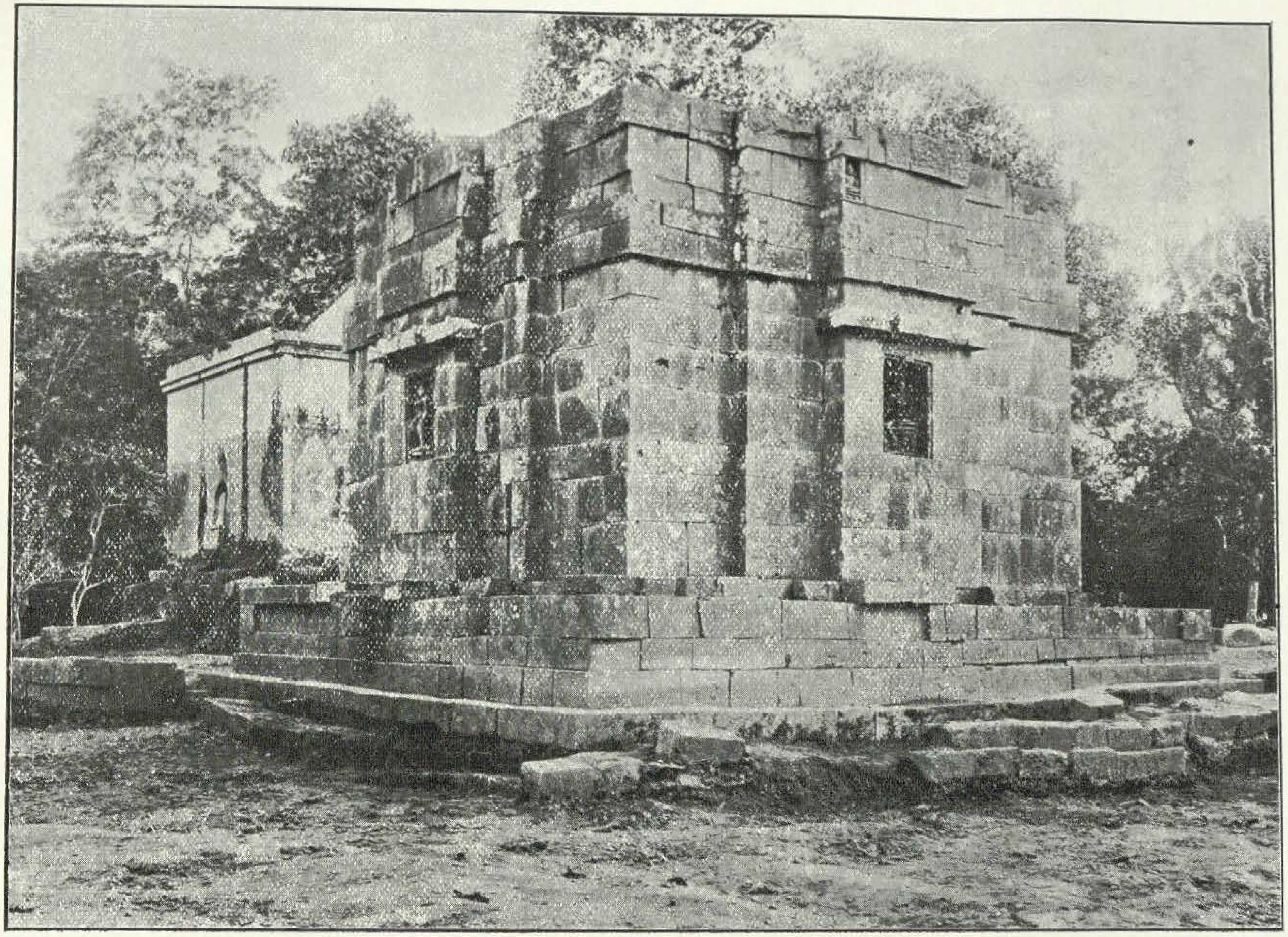
Kutai-Tuṇḍi or Nilakanthesvara Temple, Khiching.



INSCRIBED PEDESTAL OF AVALOKITESVARA, KHICHING.



Ruins in Thakurani's compound at Khiching after clearance of jungle, from S. W.



Foundations of the big temple of Siva under the Khandiya-duel, from the West.



Female Figures, Khiching.



FRAGMENTS OF AN IMAGE OF SIVA, KHICHING.

Plate XII

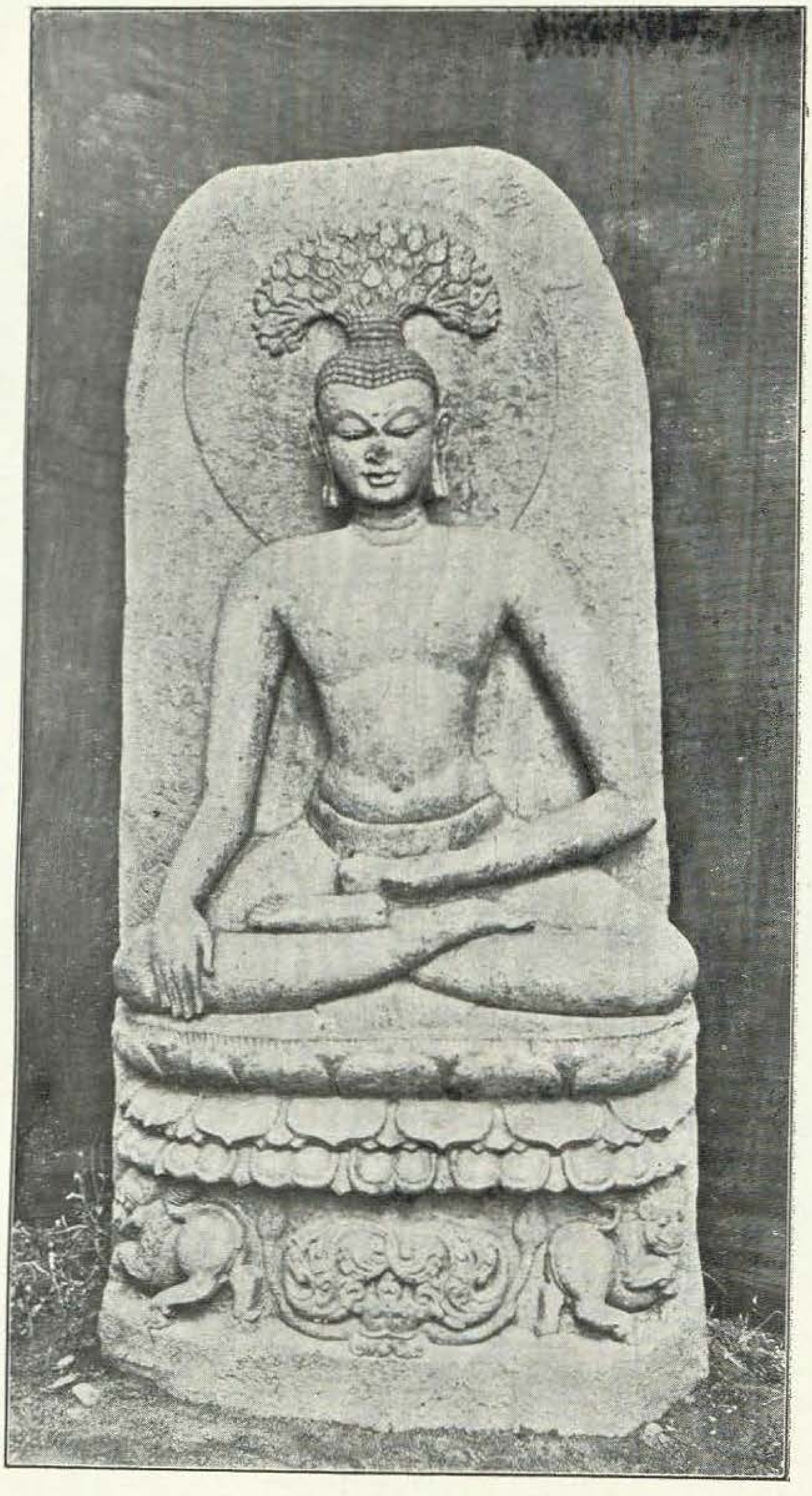
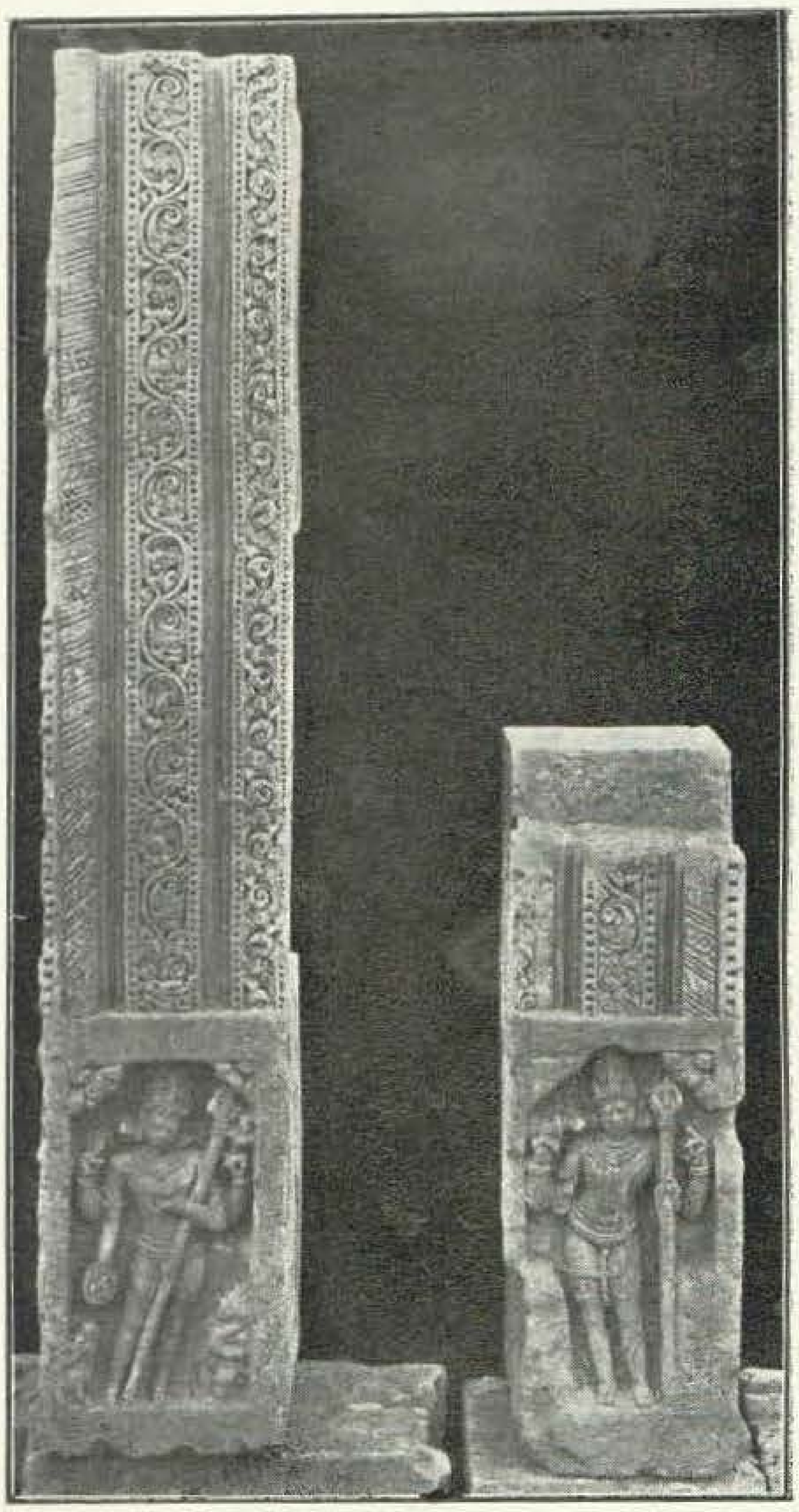


IMAGE OF BUDDHA, KHICHING.



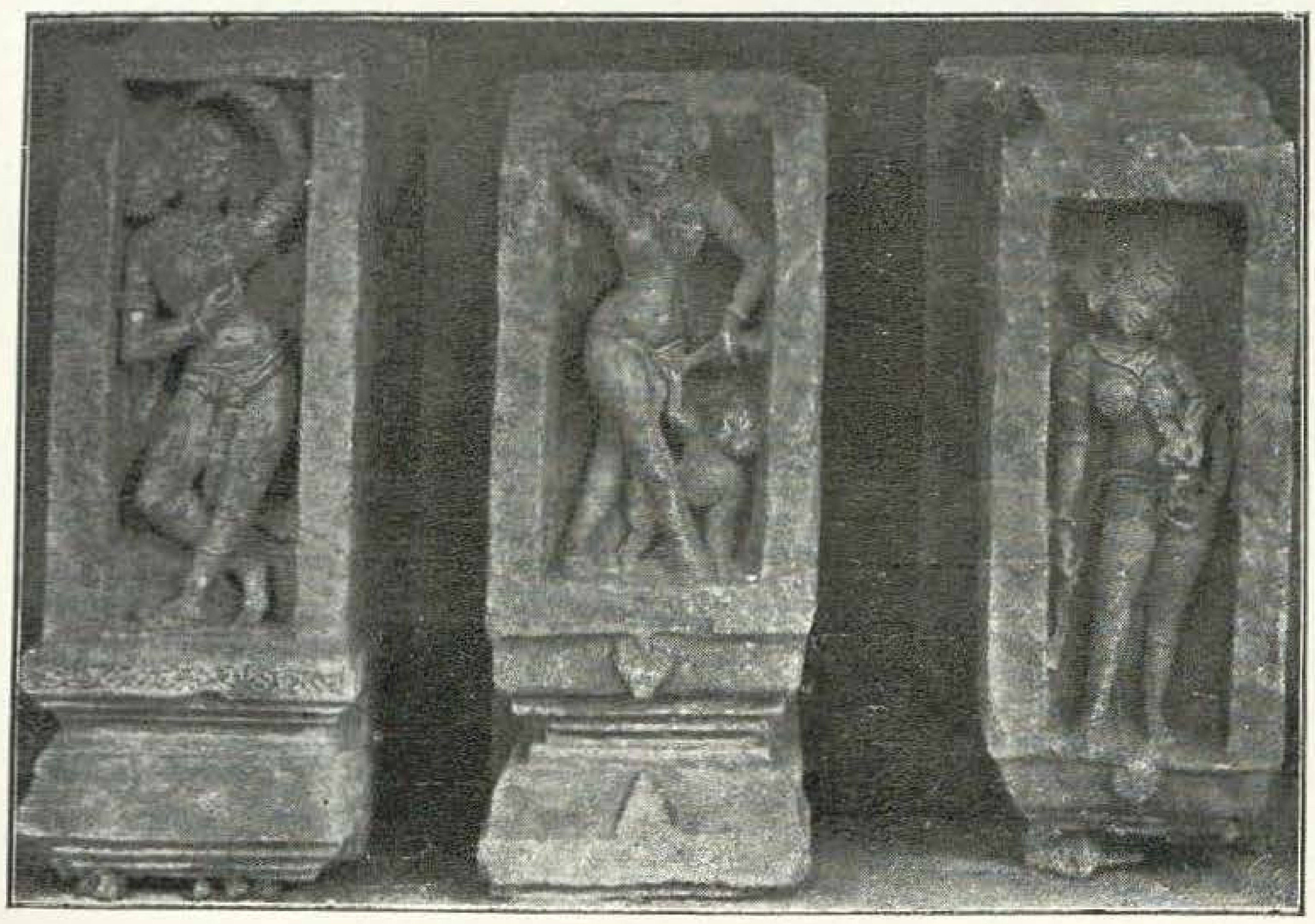
(a) FRAGMENTS OF DOOR JAMBS RECOVERED FROM KHANDIYA DEUL, KHICHING.



(b) FEMALE FIGURE WITH CHILD RECOVERED FROM KHANDIYA DEUL, KHICHING.



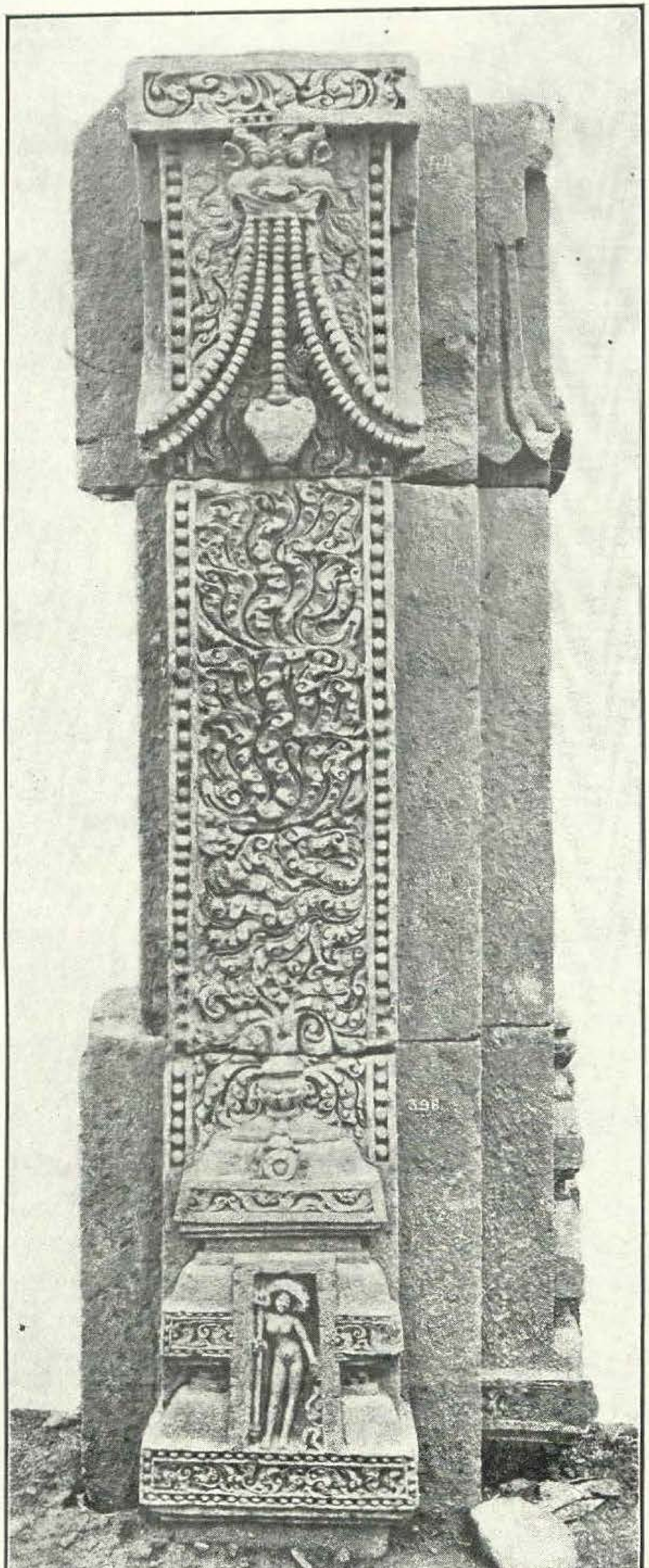
(a) A NAGA RECOVERED FROM KHANDIYA DEUL, KHICHING.



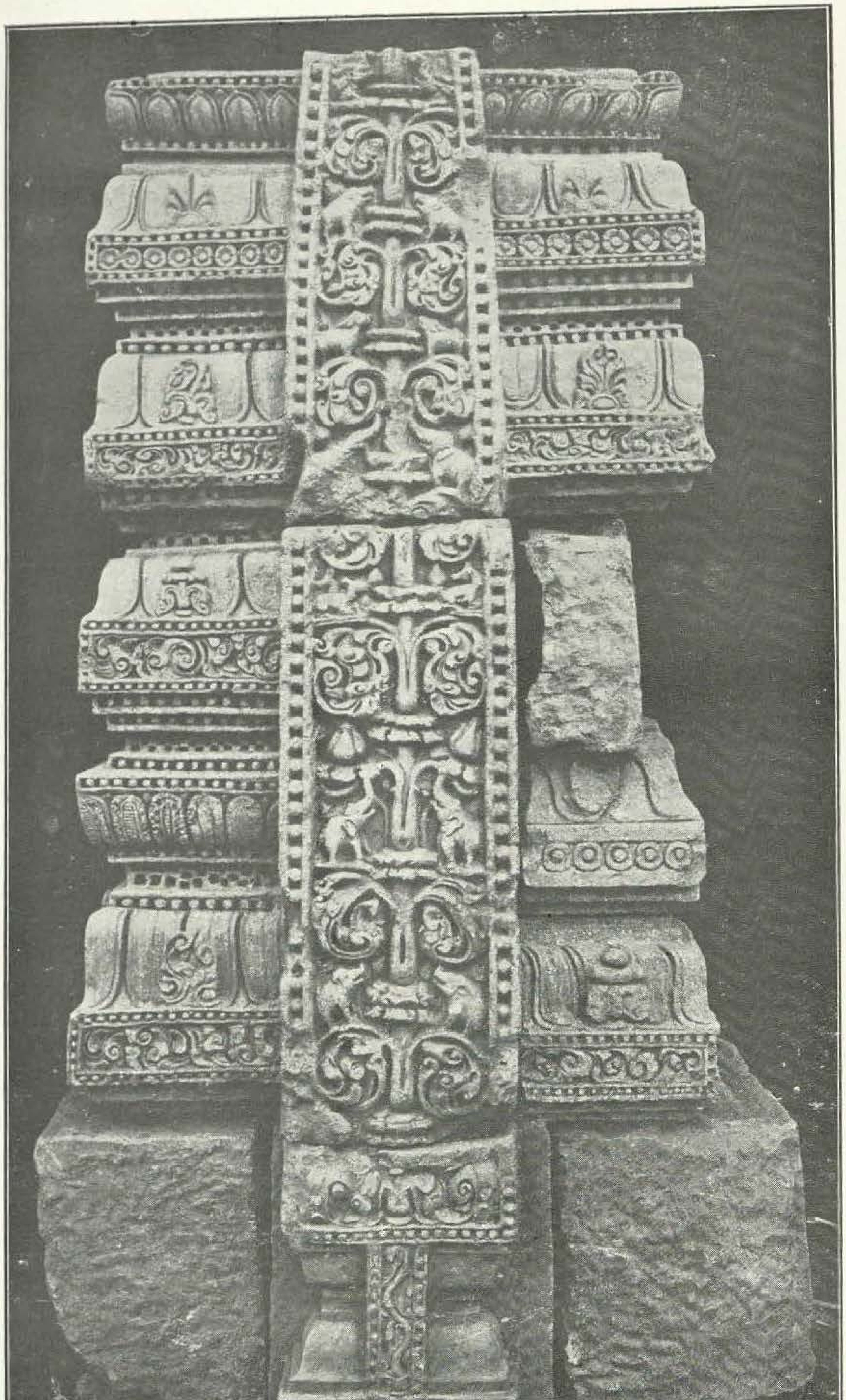
(b) THREE FEMALE FIGURES RECOVERED FROM KHANDIYA DEUL, KHICHING.



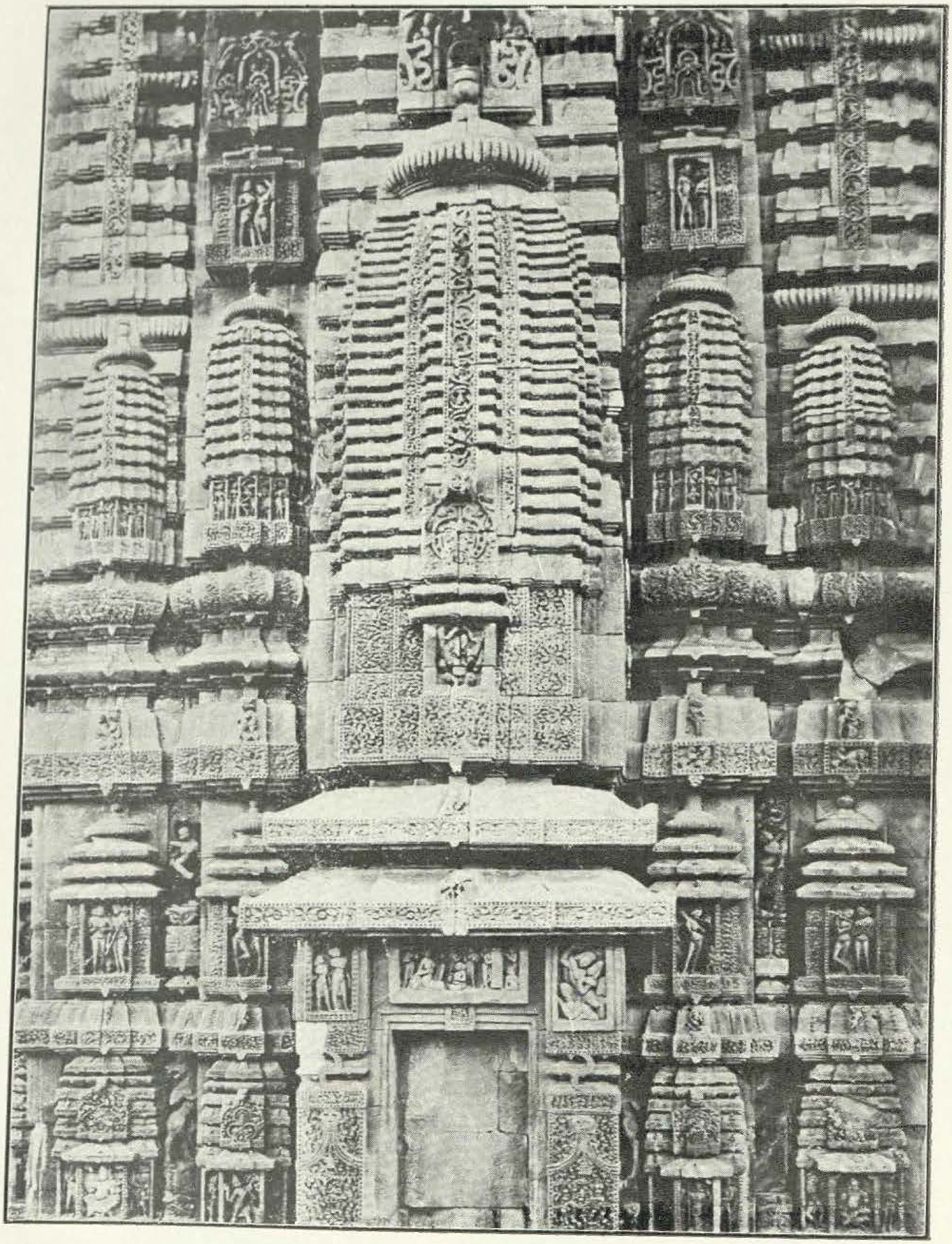
Dancing Siva, Khiching.



Side piece of a main niche of the Great Temple, Khiching.



Carved stones decorating sikhara of the Great Temple, Khiching.



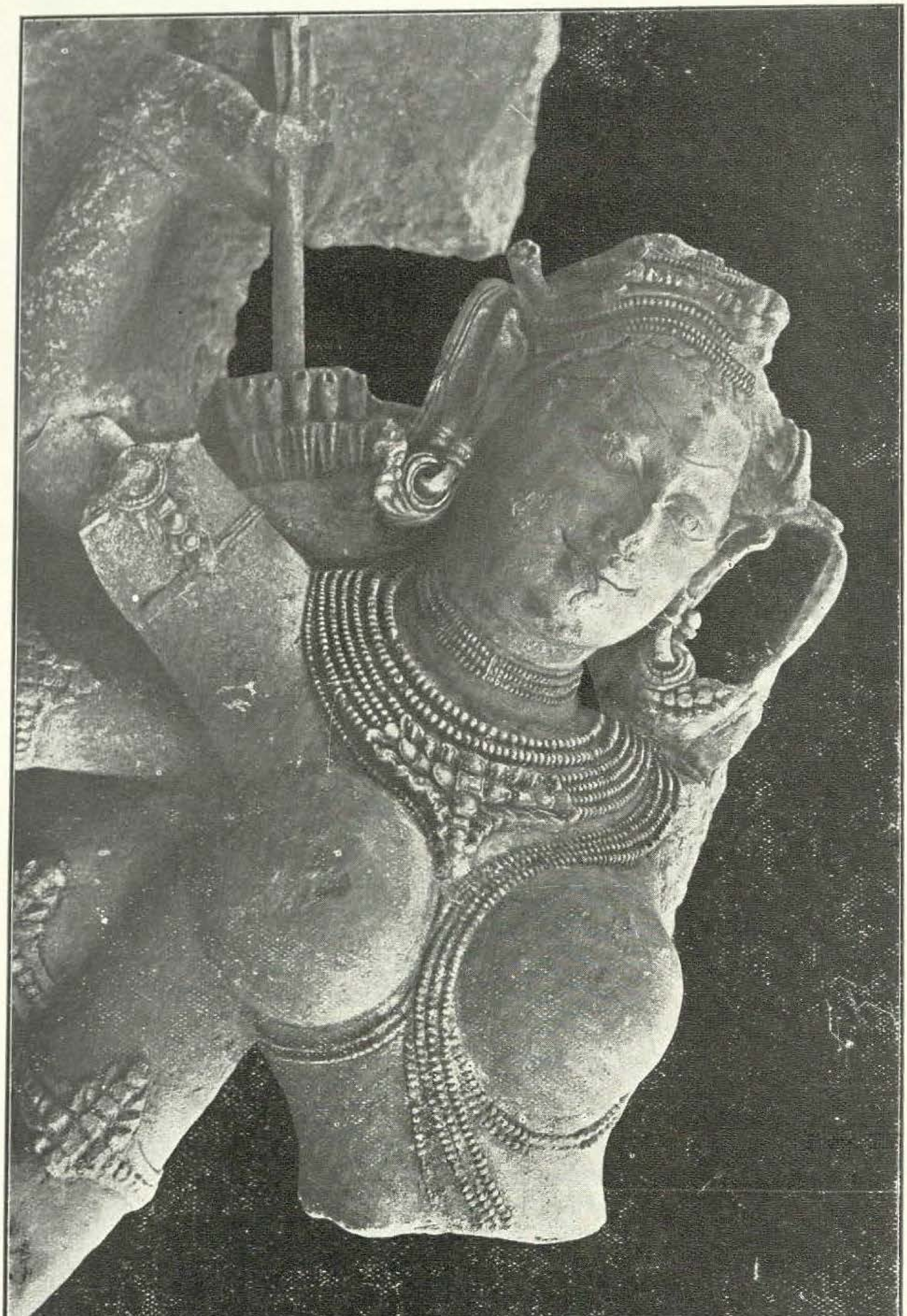
Brahmesvara Temple at Bhuvanesvār, Orissa.



Image of Siva, Great Temple, Khiching.



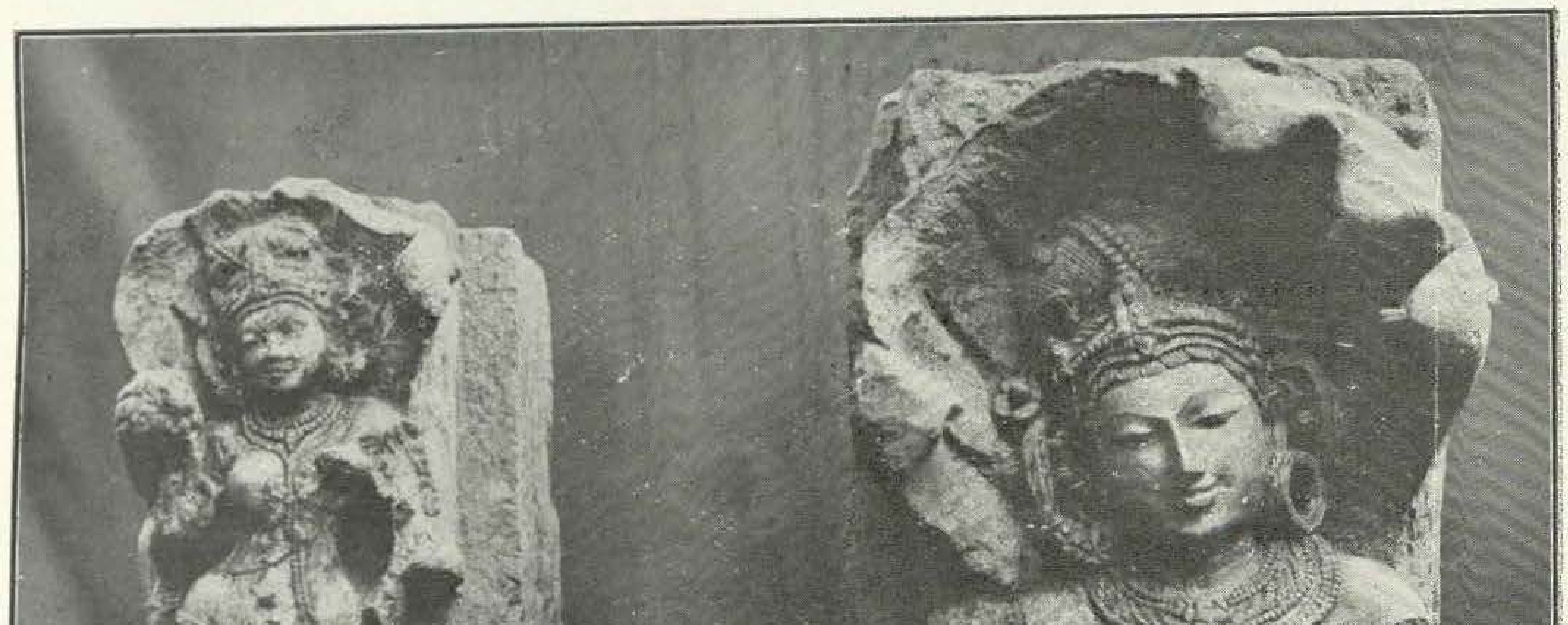
IMAGE OF KARTIKEYA, LINGARAJ TEMPLE, BHUVANESVAR, ORISSA.



Mahisamardini, Khiching.



NAGINI, GREAT TEMPLE KHICHING.



NAGINIS, KHICHING.



NAGA, KHICHING



NAGA, KHICHING.